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OF

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WITH BRIEF NOTICES OF SOME OF

The More Interesting Works of Art

NINTH EDITION
REVISED AND ENLARGED
WITH 40 ILLUSTRATIONS AND PLANS

Printed at Oxford by Horace Hart
1910

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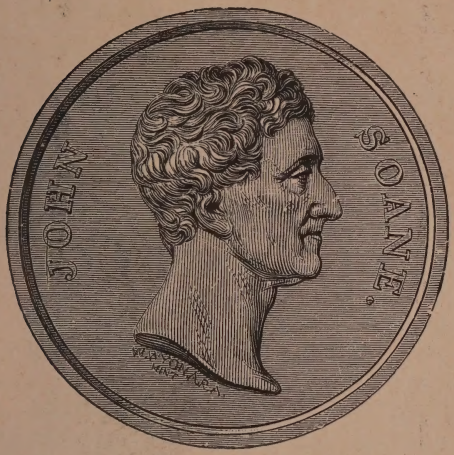
George Eltham & W.
3 May 1917.

General Description

OF

Sir John Soane's Museum



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THE GETTY CENTER
LIBRARY

SIR JOHN SOANE'S MUSEUM

REGULATIONS

1. The Museum is open Free to general Visitors on Tuesdays, Wednesdays, Thursdays, and Fridays in March, April, May, June, July, and August, from 10.30 a.m. to 5 p.m.

On Thursdays and Fridays in October, from 10.30 a.m. to 5 p.m.

On Thursdays and Fridays in November, from 10.30 a.m. to 4 p.m.

2. Visitors are also admitted on other days and at other seasons (Sundays, Good Friday, Christmas Day, and Bank Holidays excepted), on written or personal application to the Curator at the Museum: on these occasions, however, they are required to keep with the party being taken round by the man-servant. Visitors to London are admitted on presenting their visiting cards.

3. Each person, or one in the case of a party, is required to sign his or her name, with address, in the Visitors' book.

4. Sticks, umbrellas, and parcels must be left with the man-servant in the Entrance Hall.

5. Visitors are not permitted to smoke or partake of refreshments in the Museum.

6. Children under the age of 14 will not be admitted unless under the charge of a responsible adult.

7. Any person wilfully destroying or injuring any article in the Museum will be prosecuted under the provisions of 24 & 25 Vict., cap. 97, sec. 39, which renders offenders liable to imprisonment for a period not exceeding six months, with or without hard labour.

8. No Visitor who wilfully offends against any of the foregoing rules, or who is guilty of any disorderly or improper conduct, shall be allowed to remain on the premises.

9. Students are allowed to consult the Books and Drawings in the Library, and to sketch in the Galleries on application to, and by arrangement with the Curator.

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INTRODUCTION

SIR JOHN SOANE, R.A., F.R.S., F.S.A., was born at Reading, September 10, 1753, and died at his house No. 13, Lincoln's Inn Fields, January 20, 1837.

The son of a builder, he was brought up in the art of building, and at the age of 15 entered the office of George Dance the younger, the architect of Newgate Prison and other City buildings. He became a student of the Royal Academy, and in 1772, at the early age of 19, was awarded the Silver Medal for a measured drawing of the Banqueting House, Whitehall, and in 1776, the Gold Medal and Travelling Studentship for a design for a Triumphal Bridge. The three following years he spent in study in Rome and Italy. Returning to England in 1780, he commenced a very successful career as an Architect, which only ceased on his retirement from practice in 1833, owing to the infirmities of old age.

In addition to his private practice Mr. Soane held also many public appointments, including that of Architect to the Bank of England, of which structure he designed the whole of the present exterior, and most of the public offices. As one of the three 'Attached Architects' to the Office of

Works he carried out many Government buildings, including the National Debt Redemption Office in the Old Jewry; the Law Courts at Westminster, on the west side of Westminster Hall; the new Scala Regia, Royal Gallery, and Libraries and Committee Rooms for the Houses of Lords and Commons, in the old Palace of Westminster; and the Privy Council and Board of Trade Offices, Whitehall: as Surveyor to Chelsea Hospital he erected the new Infirmary, Stables, &c. He was also architect of the Dulwich Gallery; and of Churches in Marylebone, Bethnal Green, and Walworth, erected by H.M. Commissioners for erecting new churches.

In 1795 Mr. Soane was elected an Associate of the Royal Academy, in 1802 an Academician, and in 1806 he was appointed Professor of Architecture to that Society. It was this appointment which chiefly influenced him in the formation of his Museum, its primary object apparently being the benefit of students in architecture; hence a large proportion of its contents will be found to be marble fragments or casts of architectural detail. Fortunately, however, owing to the catholicity of his tastes, he did not confine his collection to these alone, but added to it works of the sister arts, which, to the general visitor, will probably be of greater interest than the more technical details, many of them being works of first-class importance.

Sir John Soane, who was knighted in 1831, first took up his residence in Lincoln's Inn Fields in

1792, when he purchased and rebuilt No. 12. In 1812, finding this house too small for his requirements, he pulled down No. 13, which covered a larger area, and the freehold of which he had previously purchased, building the present house; and later he purchased and rebuilt No. 14, constructing his Museum on the site of the stables of the three houses.

It being his earnest desire that the collection which he had at great trouble and cost brought together and housed, should not be dispersed at his death, Sir John Soane, in the year 1833, obtained an Act of Parliament (3 Will. IV, cap. 4), intituled 'An Act for settling and preserving Sir John Soane's Museum, Library, and Works of Art, in Lincoln's Inn Fields, in the county of Middlesex, for the benefit of the Public, and for establishing a sufficient Endowment for the due maintenance of the same.'

On the decease of Sir John Soane on January 20, 1837, the Act came into operation; the Trustees named therein entered on their trust, and immediately took the necessary steps for carrying into effect the enactments thereof to the fullest extent of which the funds placed at their disposal by the Founder would admit.

The Act laid down with precision the number of Trustees and Officials, and the method of their appointment, and provided that free access to the House should be given 'at least on two days in

every week throughout the months of April, May, and June, and at such other times in the same or in any other months as the said Trustees shall direct, to Amateurs and Students in Painting, Sculpture, and Architecture, and to such other persons as shall apply for and obtain admission thereto, at such hours and in such manner, and under such regulations for consulting and inspecting and benefiting by the said collection, as the said Sir John Soane shall have established previous to his decease, or as the said Trustees shall establish relating thereto.'

The Trustees have from time to time construed this provision with as much liberality as the funds at their disposal and the days set apart for the necessary cleaning and repair of the somewhat complicated premises will allow, and at the present time the Museum is open to the public on about 122 days in the year, as against the minimum 26 days stipulated for in the Act.

As it is impracticable, from the great extent and variety of the collection, and from the method of its distribution, to condense a *catalogue raisonné* into the compass of a moderate-sized volume, it has been considered expedient in this Handbook merely to provide a general description of the premises, and to call attention to the most interesting works of art, leaving those which would be generally considered as less interesting to be studied according to the taste or leisure of the individual

visitor. A complete Inventory of the contents of the Museum will be found on the Library Table for consultation.

In addition to the Pictures, Sculpture, and other objects of Art distributed throughout the three floors of the Museum, the Library contains some 8,000 volumes of Architectural, Antiquarian, Classical, and General Literature, published previous to 1835, and some thousands of Architectural and Topographical Drawings of the sixteenth to the early nineteenth centuries. Catalogues of these are kept in the Library and can be consulted on application to the Curator.

It should be pointed out that under the terms of the Act nothing has been added to the collection, and that it was also stipulated therein that the arrangement of the house and contents should not be unnecessarily disturbed. Whilst this proviso prevents the classification of the objects in different rooms, it gives an unusual interest to the Museum, as it still retains the character of a private house of the time.

WALTER L. SPIERS.

LIFE TRUSTEES.

1889 Edwin Freshfield, Esq., LL.D., F.S.A., 31, Old Jewry, E.C.

1894 J. Macvicar Anderson, Esq., F.R.S.E., F.R.I.B.A., 6, Stratton Street, W.

1899 Sir Aston Webb, C.B., R.A., F.S.A., F.R.I.B.A., 1, Hanover Terrace, Ladbroke Square, W.

1904 Sir William Emerson, F.R.I.B.A., 2, Grosvenor Mansions, 76, Victoria Street, S.W.

ADDITIONAL TRUSTEES ELECTED BY DIFFERENT SOCIETIES.

1894 Charles Hercules Read, Esq., Pres. S.A., LL.D., British Museum, W.C.

1895 Sir John Whittaker Ellis, Bart., 16, Upper Grosvenor Street, W.

1896 Sir Edward John Poynter, Bart., P.R.A., F.S.A., 70, Addison Road, Kensington, W.

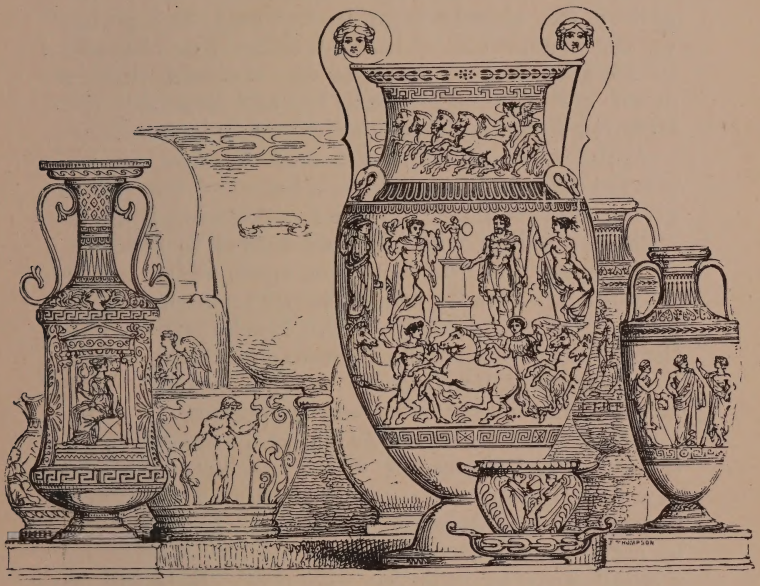
1896 Sir George M. Birdwood, K.C.I.E., C.S.I., M.D., LL.D., 119, The Avenue, West Ealing, W.

1897 Sir Arthur H. Church, K.C.V.O., M.A., F.R.S., D.Sc., Shelsley, Kew Gardens.

CURATOR.

Walter L. Spiers, A.R.I.B.A.,
At the Museum.

DESCRIPTION OF THE HOUSE AND MUSEUM



FICTILE VASES IN THE COLLECTION.

THE premises comprising the House and Museum are not the outcome of one original scheme, but the result of many additions and alterations made from time to time by Sir John Soane as his increasing collection required more housing room. The oldest portions of the building are the Gallery under the

Dome and the adjoining lobbies, the room now the New Picture-Room, originally his private Office, and the Pupils' room and Gallery under, formerly his clerks' Offices. In 1812 Sir John pulled down the house standing on the site of No. 13, and rebuilt it for himself, incorporating with it the gallery &c., already built in the rear, and giving up the occupation of his old house No. 12; and in 1824 he further enlarged the Museum, pulling down and re-erecting No. 14, and building the Hogarth Room and Monk's Parlour in its rear.

Apparently Sir John retained the use of his private office in rear of No. 12 for some time after giving up that house, but he incorporated it again with it, possibly when he had ceased to practise. In the year 1891 the room was again added to the Museum, and sundry other alterations made in consequence of the decision of the Trustees to confine the public rooms to the Ground and First Floors and Basement, two rooms on the Second Floor having previously formed a portion of the Museum. With this exception the premises retain their original character of an Architect's house of a century ago, and, apart from its contents, the house is itself interesting as showing what a variety of striking effects and vistas can be obtained in a small space by judicious planning. It is full of ingenious contrivances for making the most of the space, and much originality is displayed in the design of each room.

THE ENTRANCE FRONT (Plate I).

The Front of the House is constructed in stone and brick, the stonework, however, has, at a later date, been painted for preservation. A portion of

the front projects about 3 feet in advance of the main building. Originally this projection formed an open Loggia on each floor, the windows being set back in the main wall; but the Loggias were eventually incorporated with the rooms behind them, to the advantage of the rooms but to the detriment of the external appearance.

The terra-cotta figures on each side of the balcony on the second floor are copied from the Caryatides in the portico of the Erechtheum, and the four Gothic corbels attached to the piers between the windows came from the niches in the north front of Westminster Hall, and are of the period of Richard II.

A flight of stone steps leads from the front court into the

ENTRANCE HALL AND INNER LOBBY

The walls are coloured to imitate porphyry, and decorated with casts after the antique, medallion reliefs, and other sculptures.

On the *West* side are three plaster Reliefs:—

Nymphs decorating a Term.

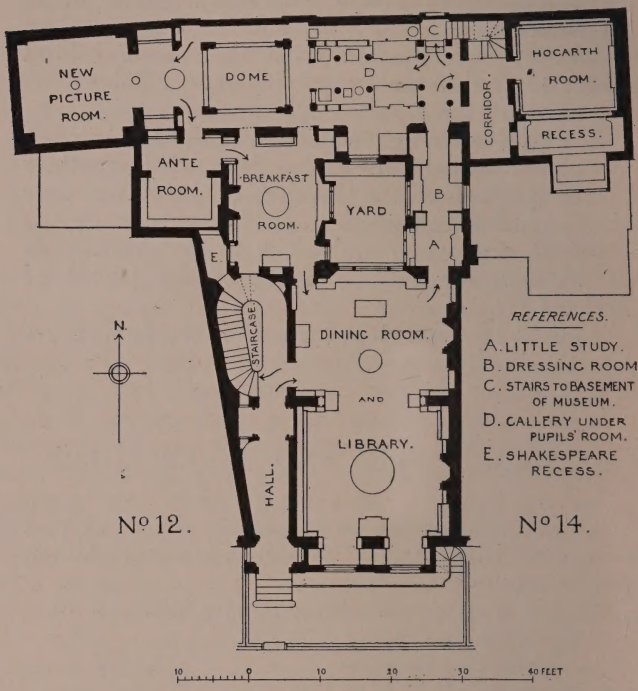
Sacrifice to Bacchus.

Nymphs binding Cupid.

A Torso of Psyche, cast from the beautiful antique found in the Amphitheatre at Capua and now in the Museo Nazionale at Naples.

A Sword presented by Napoleon Bonaparte to one of his officers, and a Sabre engraved with an effigy of a king surrounded with the inscription 'STEPHANUS BATTO REX POLONIAE · PRINCEPS TRANSILVANIAE—1566'.

In a recess is a marble bust of Sir Thomas Lawrence, P.R.A., by R. W. Sievier.



PLAN OF GROUND FLOOR.

On the *East* side are also three Reliefs:—

Cupid asleep awakened by Nymphs.

Vintage.

Cupid bound.

On the ceiling are three rosettes in plaster after the antique, the centre one from the frieze of the Temple of Vespasian, Rome.

On the walls of the INNER LOBBY are two medallion Reliefs:—

Sacrifice to Venus, and Aeneas carrying his father, Anchises, out of Troy.

On the ceiling is a large flower after that on the soffit of the portico of the Temple of Mars Ultor, Rome.

In the panels of the swing doors, and fanlight over, are some specimens of stained and painted glass of the sixteenth to eighteenth centuries.

Passing into the staircase, the door on the right leads to the

DINING-ROOM AND LIBRARY (PLATE II),

which may be considered as one room, 40 feet long and 21 feet broad, being separated only by two projecting piers formed into bookcases, from which springs a canopy composed of three segmental arches.

The decorative treatment of the room is suggestive both in form and colour of Pompeian art, and attention may be here called to certain features in the design which characterize the whole house. Firstly, the absence of projecting mouldings everywhere; there are no cornices to the ceilings, bookcases, or chimney-pieces, and the skirtings, dados, architraves, and door panels have all, what are known as, 'flush mouldings', consisting chiefly of fillets and small beads, which give a refined effect to the work. Secondly, the extensive use of mirrors and silvered glass as a means of decoration, giving lightness and an idea of space. And thirdly, the fact that the bookcases are not separate pieces of furniture, but all form portions of the constructive design of the room.

The ceiling of the Library is divided into panels, the centre compartment being filled with a painting by Henry Howard, R.A.—Aurora, preceded by the Morning Star, and followed by the Sun God, surrounded by the Hours. The picture, which is suggestive of the Aurora by Guido Reni, is painted on a panel, and was exhibited at the Royal Academy in 1837.

On the *East* and *West* sides of the room are triple arched recesses, on which are small brackets carrying specimens of Greek Pottery; and on the top of the bookcases are Greek Vases of varied form, dating from the second and third centuries B.C.; there are also some specimens of Josiah Wedgwood's imitations of this Greek ware, made in black basalt ware with 'encaustic' painting.

On the chimney-piece are Bronzes, including a fine cinque-cento statuette of Hercules, a head of Athena forming the weight of a steelyard, and a highly-finished model of the Corinthian order, after that of the three Columns of the Temple of Castor in the Forum at Rome. Over the chimney-piece is a Relief of six small figures by J. and W. Tassie; and two small Reliefs by J. Flaxman, R.A., of The Silver Age, and The Golden Age, from the Theogony of Hesiod.

In the two window recesses are bookcases surmounted with busts of Shakespeare, Camden, Ben Jonson, Homer, and Inigo Jones.

The eight Chairs, of singular design and richly inlaid with mother-of-pearl, bear the arms of Sir Gregory Page, Bart., of Wricklemarsh, near Blackheath, impaled with those of his wife, Martha, third daughter of Robert Kenward, of Yalding, co. Kent, Esq., whom he married in 1721.

They are of Dutch manufacture, date 1720–30,

and are made of Sabicu; they originally had drop-in seats, the existing mahogany seats being of later date.

These Chairs probably came from Wricklemarsh, which estate was sold by his nephew and heir, Sir G. Page Turner, in the year 1783 to the Cators of Beckenham.

The pair of graceful arm-chairs (Plate III) in this room and the Breakfast-Room were designed by Sheraton.

Upon the pedestal bookcase in the *East* pier between the two rooms is a Greek Vase of unusual form, and in fine preservation, which was formerly in the Englefield collection. It is ornamented with red figures on a black ground partly relieved with white and yellow colour. On one side is a female figure holding a fan, seated within a portico, and on the reverse side a naked winged Genius running, and carrying a vase and chaplet. Above it is a Stoneware Jug (Siegburg) bearing the date of 1593; discovered in digging the foundations of a house in Bath. It is decorated with the arms of the Empire and German States.

At the sides are three small Busts in bronze, two being of Napoleon Bonaparte, one of which is a beautifully modelled portrait of the first consulate period; the third is of Dr. Dodd.

On the small table is an antique bronze Tripod and Lebes; and a bronze Jug of remarkable shape found in Rome, and presented by Mrs. Somerville.

On the corresponding pedestal in the *West* pier is a model of a portion of the Monument erected over the family tomb in the burial-ground of St. Giles-in-the-Fields, at St. Pancras, in the year 1815, to the memory of Elizabeth, the wife of Sir John Soane. The tomb now contains, likewise, the remains of Sir John Soane, who died in the year

1837, and those of his elder son, Mr. John Soane, who died in the year 1823.

The ceiling of the DINING-ROOM contains five panels, also painted by Henry Howard, R.A.

The central panel represents the creation of Pandora, whom the assembled Gods 'endowed with all their gifts.'

Formed by Vulcan, who is contemplating his work, she is dressed by the Graces, and presented by Minerva with a veil and cestus. Near her stands Suada (the Goddess of Persuasion); on the left are Apollo, Diana, Mars, Venus, and Cupid; on the right, Juno, Cybele, and Bacchus. In the midst, Jupiter, attended by Victory and Nemesis, holds the fatal Vase, fraught with so much mischief to mankind. Iris is hovering in the sky admiring, and Mercury, putting on his talaria, prepares to conduct the beautiful snare 'to th' unwiser son of Japhet.'

The painting in the semicircular compartment nearest the door represents Epimetheus receiving Pandora; and that nearest the chimney, the opening of the vase whence, according to the poet, issued all the ills of human life.

In the oblong compartment nearest the door are represented the Horae, or Seasons (anciently supposed to be only three), diffusing their various productions. In the corresponding compartment, Night is advancing with the Pleiades in her train.

On the *East* side, over the chimney-piece, is a Portrait of Sir John Soane at the age of 76, painted by Sir Thomas Lawrence, P.R.A., in 1829; almost the last picture painted by that artist. Beneath, on the chimney-piece, is a model, in plaster, of the Board of Trade and Privy Council Offices, &c., at Whitehall, being a design for completing the buildings north and south of Downing Street made by Sir John Soane in the year 1826. The northern portion only was carried out by this architect; it

was altered in 1846–7 to its present appearance, by Sir Charles Barry, R.A.

In front of the fireplace is a finely carved arm-chair (Plate III), an early example of Chippendale's work.

On the *West* side is a picture by Sir Joshua Reynolds, P.R.A., called 'The Snake in the Grass, or Love unloosing the Zone of Beauty'. It was bequeathed by Sir Joshua to his niece, Miss Mary Palmer, afterwards Marchioness of Thomond; at the sale of her effects, in the year 1821, it was purchased by Sir John Soane for 510 guineas. There is a replica of it in the National Gallery, and another at the Hermitage, St. Petersburg.

On the richly carved side table beneath is placed a marble slab inlaid with a variety of specimens of rare marbles and precious stones, and on this again is a fine Clock with an Orrery, of the 'Empire' period, mounted in Amboyna wood and ormolu; it was made by Raingo of Paris, and was formerly the property of Frederick, Duke of York.

On the central table, which is made of Yew, is a glass case containing a series of models for Chess-men, made by Wedgwood in jasper ware in 1785, from the designs of John Flaxman, R.A. The set is specially interesting as having formerly belonged to Flaxman himself: they were presented to Sir John by Miss Maria Denman, Flaxman's sister-in-law.

The Pedestal Library Table of Walnut belonged to Sir Robert Walpole. On it stands a large Greek painted Vase (Plate IV), formerly in the possession of Lord Cawdor. The subject of the painting is the sacrifice prepared at Jove's Altar by Oinomaos, King of Elis, father of the beautiful Hippodameia, and Pelops, her suitor, previous to the celebrated

chariot-race between them at Elis—a subject which was represented in the eastern pediment of the Temple of Zeus at Olympia.

On each side of the vase are bronze figures of Jupiter Serapis, and Vertumnus from Herculaneum; the pedestals are of later date.

On a low pedestal bookcase below the *North* window are the following objects: In the centre, in a glass case, a superb MS. illuminated (about 1540) by the celebrated artist Giulio Clovio, a pupil of Michelangelo. The MS. is a commentary on the Epistle of St. Paul to the Romans, written by his patron, Cardinal Grimani. The principal subject of the illumination is the conversion of St. Paul: below it is a small panel, the stoning of Stephen. Other panels represent The Trinity, St. Paul preaching, the Cardinal writing his commentary, and a miniature portrait of him. There are also two delicately finished landscapes.

Clovio's works, which are now extremely rare, were highly esteemed by Giulio Romano and other great artists of his time, and are mentioned by Vasari with the greatest admiration.

On the same bookcase are two large Chinese Vases, two of antique alabaster, and two marble vases of Italian workmanship on octagonal stands.

Two small frames contain the Autograph signatures of Inigo Jones, and Sir Chris. Wren, dated respectively 1623 and 1716.

In the recesses over the bookcases are a series of Busts, after the antique:—Geta, Plautilla, Faustina, Sappho, Flora, and Dione, the last being from the original in the British Museum.

In the lower portion of the *North* window are specimens of stained and enamelled glass of the seventeenth and eighteenth centuries, representing

subjects from sacred history, the two outer panels, representing The Creation and The Last Judgement, being of special interest and merit: they are probably Flemish, and of the early seventeenth century.

The Axminster Carpets in these rooms were laid down in 1823.

The door at the *North-East* angle of this room leads into (A) the

LITTLE STUDY,

which contains a large collection of Marble Fragments of Greek, Roman, and other Sculpture, and of antique Bronzes.

Over the door leading to the Library is a cast of 'The Apotheosis of Homer', from the original marble, the work of Archelaos of Prienè, now in the British Museum.

Over the chimney-piece, on the *East* side, which is decorated with three pieces of Roman Sculpture, and on the walls of the room are fragments of marble Cornices, Bases, Candelabra, Antefixae, &c.; including two fine fragments of Roman Altars of the Augustine period, and portions of Greek Bases of the fifth century, B.C. In the four recesses at the sides of the chimney-piece are small Cinerary Urns; and on the mantel-shelf is a small bronze figure of Mercury, said to be a replica by Giovanni di Bologna of his larger statue, now in the Bargello at Florence.

On the *South* wall are a reduced copy in marble of a relief, The slaughter of Niobe's Children, now in the Villa Albani at Rome; a small sketch relief in wax of Ugolino, attributed to Michelangelo; a medallion portrait of Flaxman, modelled by

himself when a boy; and a small Russo-Greek Triptych (Plate V), probably late seventeenth century, with a delicately carved ivory relief of Russian art—The Virgin and Child surrounded with Angels and Saints—in the centre panel; and four painted and gilded figures of Saints, by a Greek artist, in the side wings. The Saints represented are, on the left, Athanasius and Cosmas, and on the right, Irene and Damian.

On the *North* wall is a frame containing four oval medallions, early specimens of Wedgwood's cameos, designed by James Tassie after the antique, and representing the Farnese Hercules, Flora, Omphale, and Apollo.

On the shelves under the windows on the *West* side are a bronze figure of a Sea-Nymph; a terra-cotta statuette of Oceanus; an antique Bronze Lamp with spouts for two wicks, the bowl of which is decorated with masks and honeysuckle ornament, and the handle, which is incurved, terminating in a horse's head; and another Lamp, interesting as having the Christian Monogram X P on it.

The windows in this and the adjoining room contain panels of Painted Glass of the sixteenth and seventeenth centuries, representing sacred and mythological subjects.

Beyond this STUDY is (B) the

DRESSING-ROOM.

In the centre of the ceiling of this room is a small model of the domical lantern light in the Masonic Hall, adjoining the Freemasons' Hall, Great Queen Street, which was erected in the year 1829, from the design of Sir John Soane, but which no longer exists.

On the *South* side are two lead Busts, of Palladio and Inigo Jones; four glazed cases containing collections of casts from Gems engraved by Nathaniel Marchant, R.A., and Edward Burch, R.A.; an oriental perforated Brass Bowl, to which a bronze Roman handle has been fixed; and a sketch portrait by Flaxman, of his sister-in-law, Miss Maria Denman.

On the shelf under the window on the *West* side is a pair of richly embossed bronze Stirrups found in the river Boyne; a small bronze figure of Mars; and others of Hecate, the triform Diana; Flora; and the Egyptian Antinous.

Under these, on a Cabinet of Drawers, are three Wedgwood plaques in black basalt ware, representing the Feast of the Gods; Jupiter destroying the Titans; and the Slaughter of Niobe's Children; and a group in plaster—The Dying Spartacus, by Joseph Gott.

On the walls are a Drawing by Canaletto—a Street View; two pen-and-ink Drawings of Banditti, by J. H. Mortimer, R.A.; two Engravings by Hogarth—The Laughing Audience, and The Chorus, or, The Rehearsal of the Oratorio of Judith, which were designed by him as subscription tickets for the engravings of the Rake's Progress, and Modern Midnight Conversation respectively; a small Etching by Rembrandt—Hagar's dismissal by Abraham; and some early Designs by Sir John Soane.

A doorway at the end of this room leads to the MUSEUM itself. This, as mentioned in the introduction, extends in the rear of the three houses Nos. 12, 13, and 14, Lincoln's Inn Fields, and is 90 feet long.

On the right, between the columns, is the

CORRIDOR,

the contents of which consist chiefly of Marble Fragments, and plaster casts of Capitals, Cornices, Bas-reliefs, and other Architectural Ornament, attached to the walls. Amongst these are:

On the *East* side;

Relief in Bronze representing the escape of Cloelia and the other Roman hostages from Porsenna; after the original antique at Wilton House.

A series of casts of Miserere carvings, from the Stalls of Henry VII Chapel.

Casts of a side of a Roman Altar, with three figures; and of a relief representing the Temple of Apollo at Delphi with some sacrificial ceremony, from the Villa Albani, at Rome.

Models in terra-cotta by Thomas Banks, R.A., of two reliefs in the Arch of Constantine, at Rome, representing Morning, or the East; and Evening, or the West. The originals are about eight feet in diameter.

Casts of one-half of the Capital of one of the angle Columns of the Portico of the Erechtheum at Athens; and of a Capital of one of the Antae of the same Temple; of portions of a Roman Biga; and of the head of Medusa, a patera from the frieze of the Temple of Vespasian, at Rome.

On the *South* side are,

Casts of portions of the Cornice and Capital of the Temple of Castor, in the Roman Forum (the Architrave is on the *West* side); and of two bosses from a string-course in Westminster Hall.

Marble fragments of the shafts of Candelabra, and of a Seat.

On the *West* side are,

Casts of the Skull of an Ox, from the frieze of

the Temple of Vespasian; of the two Corbels under the ends of the label mould of the Great South Window of Westminster Hall, destroyed in the rebuilding of the new Houses of Parliament (the Corbels represent the arms and badges of Richard II); and also of portions of the Capital and Frieze of the Temple of Vesta at Tivoli.

Portion of an Egyptian Capital in sandstone. It is illustrated in Piranesi's works.

On the table is a cork model showing the interior of one of the ancient rock-cut Sepulchral Chambers discovered in Etruria. The walls are decorated with sculpture representing the pursuits of the deceased, who is laid on a slab, and surrounded with Greek Vases and other utensils.

A glazed door leads into the

HOGARTH ROOM (Plate VI).

The design of this chamber exhibits Sir John Soane in his most ingenious mood, as in it the art of packing a large number of Pictures into a small space is carried to perfection. The walls on three sides are constructed to open like leaves of a book, displaying paintings and drawings on both sides of the leaves, and in the recesses behind them. By this arrangement the small space of 13 feet 8 inches in length, 12 feet 4 inches in breadth, and 19 feet 6 inches in height, which are the actual inner dimensions of this Room, is rendered capable of containing as many Pictures as an ordinary Gallery of the same height, 45 feet long and 20 feet broad.

The room is lighted by a lantern light, the ceiling of which is very elaborately enriched with plaster ornaments in compartments forming arched canopies.

As the name given to the room suggests, the most important of the pictures contained in it are by William Hogarth, and consist of the two complete series named 'The Rake's Progress' and 'The Election'. Hogarth was born in St. Bartholomew's Close in 1697, and died at his house in Leicester Fields, in 1764. Apprenticed to an engraver of silver plate, he found that his mission lay in higher branches of art, and on the expiration of his apprenticeship he first set up as an engraver of copper plates for illustrating books, and of caricatures and satires, for which he seems to have had from the first a special gift; but in or about the year 1728 he commenced painting small conversation pictures, studying from the life in Sir James Thornhill's Art School, in Covent Garden, with whose only daughter, Jane, he eloped and married in 1731.

Hogarth was the first painter to represent a series of successive scenes of modern life on canvas or copper, a class of work by which he is so well known. 'The Harlot's Progress', a series of six pictures, was the first of these. Painted in 1731, five of the series were destroyed by fire at Fonthill in 1755. 'The Rake's Progress,' a series of eight scenes, was painted in 1735: both this and the earlier series, after being engraved, were left for some years on the artist's hands, and in 1745 he disposed of them and other pictures by private auction, 'The Harlot's Progress' realizing 84 guineas, and 'The Rake's Progress' 176 guineas.

The Rake's Progress series, formerly in the collection of Alderman Beckford, at Fonthill, was purchased by Sir John Soane at Col. Fullarton's sale in 1802 for 570 guineas. It comprises,

(1) The Heir (Plate VII):

Tom Rakewell, who on the death of his miserly father comes into his inheritance. He is being measured for his suit of mourning, whilst his lawyer takes advantage of his back being turned to rob him: the room shows everywhere signs of hoarded wealth; a chest full of plate, in which the starved cat hopes to find something to eat, is in the foreground, together with a heap of bonds and mortgages, whilst in the background gold is found, concealed behind the wall-hangings. On the left of the picture is a charmingly painted group, a mother and daughter, the latter of whom he has ruined under promise of marriage and now wishes to buy off.

(2) The Levée (Plate VIII):

Our hero, now launched into life, here appears in his ante-room, *en déshabille*, surrounded by professors of the arts considered necessary for a man of fashion—dancing and fencing masters, musician, prize fighter, &c. On the right is a jockey with a Cup, won by his racehorse, Silly Tom, at Newmarket, behind whom is a 'Captain Hackem', who presents a letter of recommendation from W. Stab, as a man of honour whose sword may be of use to him in his escapades. In the background are various tradesmen.

(3) The Orgy (Plate IX):

This is a scene at the Rose Tavern, Covent Garden, where Tom, who is tipsy, is spending the early hours of the morning, with a bevy of gay women, after having, apparently, been fighting the watch and captured a horn lantern and staff as trophies. One lady is kindly relieving him of his watch; another is spouting wine at a third, across the table, who is about to retaliate with a knife; whilst, in the background, another for want of attention, is holding a lighted candle to a map of the globe, determined on setting the world on fire in some form. On the left, a tattered girl is singing ballads, musicians adding to the noise; and in the foreground is a posture dancer *en déshabille*.

(4) The Arrest (Plate X):

By this time the Rake seems to have run through his fortune, and he is arrested for debt in St. James's Street on his way to a Levée at the Palace on the Queen's birthday. Fortune, however, is temporarily kind to him, the girl

deserted by him coming to his assistance with her slender earnings. Amongst the incidental figures is a lamplighter who, not paying attention to his own work, spills the oil from the lamp on to the Rake's head. Queen Charlotte, it should be noted, was born on St. David's day, and consequently we see a Welsh gentleman, and also one of the bailiffs, with leeks in their hats.

(5) The Marriage (Plate XI):

One fortune wasted, the Rake, to satisfy his cravings for dissipation, enters into marriage with an elderly, one-eyed, but rich lady, the ceremony taking place in the old parish church of St. Marylebone. The Parson and clerk are droning the service, and in the background the discarded girl with a baby in her arms, is endeavouring to enter the Church to stop the marriage.

(6) The Gaming House (Plate XII):

Possessed of a second fortune the Rake renews his wild life, and in the scene here depicted, amongst gamblers and cheats, he has again lost everything, and is cursing his misfortune. Sitting by the fire on the left, in an *apparently* listless condition, is a highwayman with a pistol and mask protruding from his pocket; whilst on the right, a nobleman is obtaining advances from a money-lender to enable him to continue his play.

(7) The Prison (Plate XIII):

This scene represents the interior of the Fleet Prison, to which the Rake has been committed for debt. He already shows signs of incipient madness, of which the troubles which he is going through are doubtless a contributing cause. Behind him the gaoler is pressing him for the settlement of his weekly 'hotel' bill; a pot boy is demanding payment for his liquor before handing it over; on the table is a MS. play of his which has just been returned by Rich, the manager of the Covent Garden Theatre, with a letter declining it. The poor girl with her child again appears and has fainted, whilst his unfortunate and enraged wife is taunting him.

(8) The Madhouse (Plate XIV):

To which he has been moved to end his days. He is surrounded by other victims of insanity; the faithful girl

visits and weeps over him; and, in the background, is a lady accompanied by her maid, who has come to see one of the sights of town.

The next serial pictures painted by Hogarth were the 'Marriage à-la-mode' series, now in the National Gallery; they were painted in 1745, and consist of six canvases.

'The Election', a series of four pictures, was painted in 1754–7, and purchased of Hogarth by David Garrick for 200 guineas. The paintings were acquired by Sir John Soane at the sale of Mrs. Garrick's effects in 1823 for 1,650 guineas: the auctioneer on knocking down the lot appropriately remarking, 'As returning officer I have the honour of declaring that John Soane, Esq. is the successful candidate in this warmly contested election.' This series reproduces four scenes in the election of two Members of Parliament, with the open bribery and excesses associated with these contests in the eighteenth century. The pictures contain an amount of incident unusual even for Hogarth, and the faces express more character, perhaps, than in any other of his paintings. They include—

(1) An Election Entertainment (Plate XV):

The scene here depicted is a feast given by the two candidates of the Court party to their supporters previous to an election. One of the candidates, on the left of the picture, is submitting to the caresses of a buxom old woman, and is endeavouring to look pleasant under the ordeal: a man behind is pressing their heads together, and smoking his wig, whilst a little girl is abstracting a ring from his finger. The other candidate, just behind, is receiving equally embarrassing attention. Beside them a portly parson, after enjoying the feast, has removed his wig and is mopping his head: the orchestra behind comprises three stringed instruments and the bagpipes! Towards the right a gentleman has drawn an old woman's face on the back of his hand, tied round with a napkin, to the amusement of

his neighbours. At the end of the table the Mayor has succumbed to a surfeit of oysters and is being bled by a surgeon. The opposite party—the blues—a procession of whom is passing the window, are throwing brickbats in, one of which has struck an election agent on the head: and adjoining him, an active supporter, who has captured one of their banners and has been injured, is receiving internal and external applications of gin. The legend on the banner 'Give us back our eleven days', is interesting; the picture was painted shortly after the change of the calendar from the Old to the New Style, in 1752, and the omission of eleven days from the month of September in that year was the cause of riots, the lower classes being under the impression that their lives would be cut short by eleven days thereby. The lad in the foreground is mixing a jorum of punch in a mash-tub.

(2) Canvassing for Votes (PLATE XVI):

The second scene is in front of the Royal Oak Inn, one of the head-quarters of the Court party. A young farmer is being bribed on behalf of both parties simultaneously, and he appears to be accepting the double attention with complacency. One of the candidates—Mr. Tim Partytool—is purchasing some trinkets from a Jewish pedlar for two ladies in the balcony. The landlady of the Inn is counting up her gains, a grenadier looking on with covetous eyes, whilst in the bay-window two men are seen, making the most of a free meal. On the right, a loquacious barber is explaining to a grimy cobbler how Admiral Vernon, in 1742, captured Porto Bello—for which a quart pot does duty—with six ships, which are represented by pieces of a pipe. In the background is the Crown Inn—the excise office—in front of which a riot is taking place: on the cross-beam carrying the sign-board is a man, sawing it through, oblivious to the fact that if the crown falls he will fall with it.

(3) The Polling (PLATE XVII):

The third scene represents the Polling Booth, probably towards the close of the poll when every possible voter is being brought up to turn the scale one way or the other. The first person, on the right, is an old pensioner. The law required every voter in making his affidavit of identity, to place his right hand on the Testament: the old soldier having, however, lost both arms and a leg in the wars

substitutes his left stump. The attorney on the other side objects to his vote, whilst that on his own side rightly protests against any such objection being raised. Then follow in succession a deaf idiot, a man, apparently, at death's door, a blind man, and a cripple. Two of the candidates are seated in the hustings; one is evidently dissatisfied with the state of the poll, just handed to him, whilst an artist is drawing a portrait of the other, to the delight of an onlooker. At the left of the picture is Britannia's coach, which has broken down, a matter of no concern, apparently, to the coachman and footman gambling on the box. There is a pretty scene in the distance of a church and village on a hill.

(4) Chairing the Members (PLATE XVIII):

The last scene is the triumphal procession of the two successful candidates. One only is actually shown in the picture, the second one being suggested by his shadow on the distant wall. Seated in an arm-chair carried upon the shoulders of four men he is in great danger of a general collapse; a thresher fighting with a sailor has with the swing of his flail hit one of the bearers on the head, whilst an old lady who has been upset by a sow with her litter of young pigs collides with another of them. A lady in the adjoining church-yard is fainting at the impending disaster. In the fore-ground are some admirably drawn figures; a blind fiddler, fiddling with all his might; a boy on a donkey, and a monkey riding on a performing bear which belongs to the sailor. In the house on the left, the defeated party, who are about to console themselves with a feast, are looking out of window and enjoying the temporary discomfiture of their adversary.

From the examination of these paintings it will be conceded that Hogarth, in addition to his intense humour and skilful delineation of expression, had a good sense of colour, a remarkable technique, and unusual powers of composition.

Other pictures on the outer leaves in this room include—on the *North* side—two paintings by Canaletto—View in Venice with the Rialto; and View of the Piazza of Saint Mark.

These pictures were formerly in the Collection of the Earl of Bute.

On the *East* side :—

Water-colour Drawing—Milton dictating to his daughters, by R. Westall, R.A.

Two Drawings in body colours—Views in India—Near Agra; and at Fatehpur, Sikri, by W. Hodges, R.A.

On the *South* side, and in other positions in the room, are eleven Drawings in Indian ink, by Giam-Battista Piranesi, and four by his son, Francesco Piranesi—all views of the temples at Paestum.

On the *West* side, on the left of the door, are placed—

Painting by Mrs. Maria Cosway—A Persian Lady worshipping the rising Sun.

Portrait of Sir John Soane in Masonic Costume, by John Jackson, R.A.

Painting by H. Fuseli, R.A.—the Italian Count, representing the remorse of the Count of Braganza after murdering his wife, who had proved unfaithful to him during his absence in the Holy Land.

Over the doorway are—

Portrait of Sir F. Bourgeois, R.A., by Sir Wm. Beechey, R.A.

Sketch in oil by Sir James Thornhill, his original design for the Ceiling of the Queen's State Bedchamber in Hampton Court Palace, painted in 1715.

On the right hand of the door are—

Painting by W. Hamilton, R.A.—The Landing of Richard II from Ireland, at Milford Haven, in 1399.

Portrait of Mrs. Soane, by John Jackson, R.A., painted subsequent to her death, in 1815, from sketches by Flaxman and others.

Painting by Edw. Bird, R.A.—The Cheat Detected.

On the inside of the leaves on the *West* side are, in the left-hand leaf:—

Engraving by G. B. Piranesi, of the Interior of the Chiesa della Madonna degli Angioli, in Rome.

Two Drawings of the Bank of England—part of the north front as intended, 1804, and one of the courts, 1805, designed by Sir John Soane.

Architectural Ruins; 'A Vision'—Two of the offices at the Bank of England, The Rotunda, and the Consols Dividend Office, in ruins; by Sir John Soane. Exhibited R.A. 1832.

Two Drawings in Indian ink—Architectural Ruins, &c., by Ant. Zucchi, A.R.A.,

and on the right-hand leaf:—

Drawing of Tyringham Hall, Buckinghamshire, the seat of William Praed, Esq., as designed by Sir John Soane, 1796–9.

Three interesting Architectural Drawings by F. Galli da Bibiena.

On the inside of the leaves on the *North* side are, in the Centre:—

Bird's-eye View of the City of Rome, 8 feet 6 inches in length, and 3 feet 6 inches high, engraved by G. Vasi, in 1765.

Above it are two Engravings by G. B. Piranesi:—View of the Pantheon at Rome; and View of the Remains of the Monument of Cecilia Metella in Rome.

Design for Interior of the Grand Entrance to a Royal Palace, 1821, by Sir John Soane.

Six paintings of Italian Temples, by Luigi Mayer.

Four small drawings, in body colour, of remains

of Italian Buildings, by P. Fabris—a Sepulchral Chamber; the Amphitheatre at Pola; Virgil's Tomb; and Grotta di Posilipo.

Drawing in crayons, by Dr. Wolcot—Portrait of Messenger Monsey, Physician to the Royal Hospital at Chelsea, died 1788, aged 94 years.

Water-colour Drawing by J. M. Moore—The Mountain Lory.

On the left-hand leaf:—

Drawing—An idea for a Restoration of the Temple of Ceres and Buildings at Eleusis, by J. P. Gandy Deering, R.A.

Painting—Psyche conveyed by Zephyrs to the Valley of Pleasure, by John Wood, 1826.

A Head, from one of the Cartoons by Raffaello Sanzio; and Copy of two Heads from another Cartoon, drawn by John Flaxman.

Pope Leo the Tenth ordered Raffaello Sanzio to paint twelve cartoons, in order to have twelve pieces of tapestry worked after them, which were accordingly finished in Flanders. Seven of the cartoons were brought to England, and the other five remained in the family of the weaver for several generations. The few heads that could be saved out of them were brought to England about the year 1720, and sold to Mr. Jonathan Richardson, sen.

And on the right-hand leaf:—

Drawing by Mrs. Pope (previously the wife of F. Wheatley, R.A.)—The Bust of Shakespeare, with a basket containing all the Flowers mentioned in his works; dated 1835.

Portrait—Mrs. Parry (mother of Admiral Sir William Parry), by John Jackson, R.A.

Two sketches in Indian ink by James Barry, R.A., from Milton's 'Paradise Lost'—Adam's Detection; and the Fallen Angels.

On the *South* side of the room the leaves are

double, and on them are hung Architectural Drawings (most of which were exhibited at the Royal Academy) of Buildings designed by, and many erected under the superintendence of, Sir John Soane, amongst them being—

The National Debt Redemption Offices, Old Jewry, erected 1818, taken down c. 1900.

View of the Interior of the New $3\frac{1}{2}$ per Cent. Reduced Annuities Office at the Bank of England.

Collection of Academic Designs, made chiefly in student days.

Design for a Royal Palace, made whilst studying in Rome in 1779.

Design for a Grand Entrance into London, at Hyde Park Corner.

Views of various portions of the exterior and interior of the Bank of England.

Design for a Triumphal Arch, forming an Entrance to Downing Street, 1827.

Interior View of the new Masonic Hall, adjoining the Freemasons' Hall in Great Queen Street, erected 1826–8, taken down 1867.

New State Paper Office, Duke Street, Westminster, erected 1831–3, and removed to make room for the new Government Offices, in 1862. This was the last work carried out by Sir John Soane.

Plan, and Views of the Interior of the House and Museum.

Collection of Public and Private Buildings, executed between 1780 and 1815—ingeniously grouped together.

Two Drawings of a Design for a Triumphal Bridge over the Thames from Lambeth to Westminster, for which Sir J. Soane obtained the

Gold Medal and Travelling Studentship of the Royal Academy in 1776.

Design for a Royal Palace, made in 1821, and proposed to be erected on Constitution Hill.

Views of the Library and Morning-Room of Sir John Soane's Villa on Ealing Green; erected 1801–2. Now the Ealing Public Library.

These Architectural Views were mostly made by J. M. Gandy, A.R.A., and C. J. Richardson, assistant and pupil of Sir John Soane.

When the inner leaves are opened there is disclosed a large well-lighted RECESS, open to the Monk's Parlour below, and containing models of Buildings, Architectural Designs, &c.

In the centre is a Cast of a Statue of a Nymph, by Sir Richard Westmacott, R.A., from the original marble at Castle Howard. Behind it is a model of the Board of Trade and Privy Council Offices, Whitehall, erected in the years 1824–7: and in front of it, and at the sides of the Recess are models of the South Front of the Bank of England, and of other portions of that building.

On the walls of the Recess are—

Painting by Sir Francis Bourgeois, R.A.—John Kemble as Coriolanus.

Painting—Study of a Head. Venetian School.

Five Engravings by G. B. Piranesi, namely, The Arch of Constantine, The Coliseum, and The Arch of Septimius Severus at Rome; The Temple of Vesta at Tivoli; and The Tomb of Caius Cestius.

Also various designs by Sir John Soane, including—

View of a Triumphal Bridge, made from the original sketches of a Design which he presented, in 1779, to the Ducal Academy at Parma.

View of the Infirmary and other new Buildings erected at Chelsea Hospital between 1809 and 1815.

Views of various portions of the Bank of England.

On leaving the Hogarth Room the small STAIRCASE on the *right* hand leads up to the

PUPILS' ROOM (PRIVATE),

the ceiling and walls of which are covered with numerous plaster Casts from Antique Ornaments, fragments of Ancient Sculpture, &c.

Above the well-hole in the floor is a cast from the renowned Shield of Achilles, designed and modelled by John Flaxman, R.A., and executed in silver-gilt by Messrs. Rundell and Bridge, for his Majesty King George IV.

Turning to the *right* are steps (c) leading down to the lower part of the Museum, and the apartment designated the

MONK'S PARLOUR.

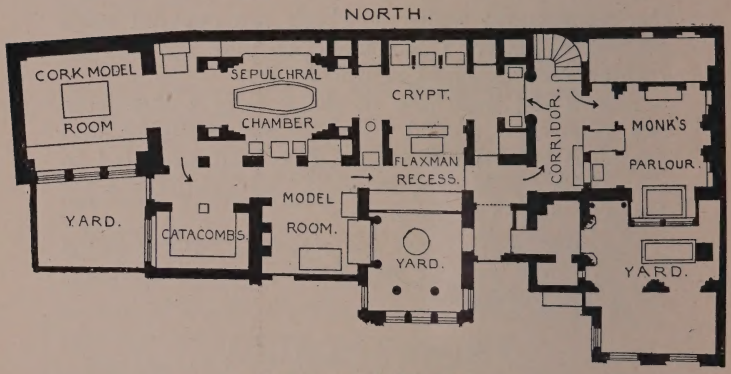
The walls of this room are covered with numerous casts in plaster of sculptured ornament from Ecclesiastical and Monastic buildings of the Middle Ages, and the name of the room was doubtless given to it on account of its contents.

The Classic Ornaments on the ceiling are from the designs of Sir John Soane, and form portions of the decoration of the Bank, and other buildings.

On the *South* side is a large window containing specimens of Painted Glass representing the twelve Apostles, Evangelists, &c. In front of it is a large case containing Architectural Drawings by George Dance, R.A., on which is a fine specimen of Flemish

Wood-Carving of the fifteenth century, decorated on a gilt ground, representing the Crucifixion (Plate XIX); and a fifteenth-century Reliquary Casket, iron. The two Carved Chairs are Dutch, late seventeenth century.

On the *West* side, in the recess, is a Triptych of carved and gilded wood—German, fifteenth century —the centre panel containing figures of the Virgin and Child, Angels and Cherubim; and the side



PLAN OF BASEMENT.

wings, two female Saints. A 'Scold's Brank', or Mask; and a Cross-bow, the stock of which is richly inlaid with ivory.

The case of drawers in the centre of this side contains a series of large Architectural Drawings prepared to illustrate Sir John Soane's Lectures given by him as Professor of Architecture at the Royal Academy. On it is a Model of the Lantern on the roof of Westminster Hall, which was renewed in 1819–20: and a Pillar Barometer, by Daniel Quare, born 1648, died 1724.

On the *North* side is a richly carved Side Table,

early eighteenth century, with marble top, formerly in Lord Yarborough's house at Chelsea—taken down in 1810. On it (as also on the window slab) are various specimens of Pottery, including a Spanish vase in Lustre ware, and various stoneware and earthenware vessels, dating from the thirteenth to seventeenth centuries, some of which were found in excavating for the foundations of the new London Bridge, the Board of Trade Offices, and elsewhere.

To the left of this is a Bust in marble of John James Heidegger, 1659–1749, Master of the Revels to George II; and to the right a plaster Bust of A. Palladio, the great Italian architect of the Renaissance, born 1518, died 1580.

A glazed case on the *East* side contains a collection of Earthenware vases, &c., found in Tombs in the interior of Peru; also a Bowl, discovered in the year 1827, in a cavern situate in the Canadas del Chasma, Teneriffe.

BASEMENT OF THE MUSEUM.

In the CORRIDOR may be noted:—

Model for the marble bust by Flaxman, of General Pasquale de Paoli, the Corsican Patriot, born 1726, died 1807; in the South Aisle of Westminster Abbey.

Bust in plaster by Peter Turnerelli, of Field-Marshal Blücher, born 1742, died 1819.

Bust in plaster of Napoleon I, after Canova.

Mask of Thomas Banks, R.A., sculptor, taken in early life.

Mask of Mary, Queen of Scots, from her tomb in Westminster Abbey.

Model of a Figure of a Sleeping Child (the infant son of Sir Thomas Dyke Acland), by

Sir Francis Chantrey, R.A., executed 1820, in marble and intended for a monument, but eventually placed in the Library at Killerton.

Passing between two antique marble Capitals from Hadrian's Villa at Tivoli, c. 120 A.D., the CRYPT is entered.

At the sides of the opening are Statues in plaster, both restorations of the Venus de' Medici, in the Uffizi Gallery, Florence.

On the right are—

Two marble Tablets, to the memory of Mrs. Soane, who died in 1815; and of John Soane, Jun., who died in 1823.

A cast of the Statue of 'Venus at the Bath' in the Vatican Museum.

A Model of a Colossal Statue of Britannia, 230 feet high, proposed to have been erected on Greenwich Hill, to commemorate the Naval Victories of Great Britain: designed by Flaxman in 1779.

On the left are—

Two Models, also by Flaxman, of figures of 'Hope', and 'Charity', for a Monument to the memory of W. Moore, in the Temple Church.

Three casts from the Antique—A Goat and a Snake; A Stork and a Serpent; and an Eagle and Dog—all in the Vatican Museum.

Then follows the

SEPULCHRAL CHAMBER,

which is lighted from the Dome of the Gallery above it. In the centre is the splendid alabaster SARCOPHAGUS OF SETI I, king of Egypt about 1370 B.C. (Plate XX). This magnificent object was discovered by Giovanni Belzoni on October 19, 1817,

in the course of the excavations which he was making in the tomb of Seti I; the tomb is commonly known as 'Belzoni's Tomb', and is situated in the rocky valley (on the west bank of the Nile, almost opposite the ancient capital Thebes) called Bibân Al-Mulûk, or 'The Valley of the Tombs of the Kings'. The Sarcophagus was brought to England about the year 1820, and was offered for purchase to the Trustees of the British Museum for £2,000; want of funds, however, prevented the acquisition of this fine monument, and it was subsequently purchased from Mr. Salt, into whose hands it had passed, by Sir John Soane, who deposited it in his Museum.

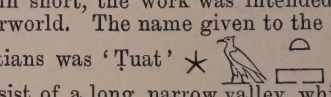
Mr. E. A. Wallis Budge, D.Litt., has obligingly written the following short description of the Sarcophagus.*

The SARCOPHAGUS of Seti I is formed of a well-chosen monolithic block of limestone, or aragonite, which was hewn from the famous quarry near the town called by the Greeks 'Alabastronpolis'; the stone is white, close in texture, and hard, and comparatively thick slices of it are semi-transparent. It is 9ft. 4in. long, 3ft. 8in. wide near the shoulders, 1ft. 10in. wide at the head, 2ft. wide at the foot, and its height varies from 2ft. 8in. at the shoulders to 2ft. 3in. at the foot. In thickness the stone varies from 2½in. to 4in.

The COVER likewise was formed of a monolithic block of limestone, and was about 1ft. 3in. high; it was broken probably between 900 and 800 B.C., when it was found necessary to remove the body of the king to a place of safety in the hiding-place at Dêr al-Baḥarî, where the mummy was found in 1881. Seventeen fragments were found by Belzoni in the sarcophagus chamber in 1817, and two or three others were discovered in one of the corridors

* A complete account of the Sarcophagus, also kindly written by Dr. Wallis Budge, and very fully illustrated, has been published by the Trustees, and is on sale in the Museum, price 9*d*.

of the tomb some eighty years later. The fragments now in the Soane Museum were rejoined in 1864 by Mr. Joseph Bonomi, a former Curator, and may be seen in the glass cases which are now in the Cork Model Room. The cover was held in its place on the sarcophagus by means of a projecting ridge, which ran all round and fitted into a rectangular cavity on the inner side of the upper edge of the sarcophagus. The cover was probably swung over the sarcophagus by means of ropes which passed through holes, of which three are still visible, and lowered into its place, care being taken to protect the brittle edges of both the cover and sarcophagus, by covering them with thin plates of metal. The grooves into which strips of metal were forced with the same object may be noted.

The cover and the sarcophagus are ornamented inside and out with scenes and texts from a very ancient Egyptian religious work, now generally known as 'The Book of the Gates', or 'The Book of the Pylons'. The figures and scenes, and the hieroglyphics were originally inlaid with a light, greenish-blue composition which was made from sulphate of copper, but the dampness of the English climate has caused the fillings of most of the characters to drop out, and the originally brilliant white alabaster has become of a yellowish-brown tint through smoke. The 'Book of the Gates' was written and illustrated with the view of teaching the pious Egyptians who worshipped Osiris and Rā the manner of the region through which their souls would pass after death, and the character of the beings whom they would meet there; in short, the work was intended to be a Guide to the Underworld. The name given to the Underworld by the Egyptians was 'Ṭuat'  and it was supposed to consist of a long, narrow valley, which ran towards the north, parallel with Egypt, but to the left of it, and, then sweeping eastwards in a curve, it continued its course on the right of the country, towards the south. When the sun set on this world, he was supposed to enter the Ṭuat at the end on the west, and to emerge from it at the end on the east. The Ṭuat may be said to have been divided into twelve sections, which were, practically, identified with the twelve hours of the night; the first and last of these, however, were much smaller than the others, and served as antechambers or vestibules. A river flowed through the Ṭuat, and it was chiefly by its means that the boat of

the sun was able to make its way from one end of it to the other.

The first division is without a gate, and is called Amentet. The sun appears in a boat in the form of a disk, wherein is enclosed the beetle-god Khepera, i.e. the germ of the sun-god of the following day. Having passed through Amentet, the sun-god in his night form enters the first division of the Ṭuat proper, which is provided with a gate that is guarded by the serpent Saa-set. In front of the gate is a strong fortress with battlements protected by a fence of metal work. Through the fortified portion of the gateway runs a passage, each end of which is guarded by a fiery serpent and a god. No resistance is offered to the passage of the boat of the sun, for the god utters the word of power proper for the occasion, the doors of the gateway fly open, and the divine beings who guard them welcome the god with words of joy and acclamation. The god of the second gate is called Akebi, the god of the third Tchetbi, the god of the fourth Teka-hra, the god of the fifth Setemarf, the god of the sixth Akhenar, the god of the seventh Set-hra, the god of the eighth Abta, the god of the ninth Stu, the god of the tenth Amnetuf, and the gods of the eleventh are Sebi and Reri. As the sun-god of night passes through each division of the Ṭuat he addresses the various beings whom he finds in them, and his words become the means whereby the inhabitants of the Ṭuat obtain food and light; as the god leaves each division, and its doors close upon him, those whom he leaves behind begin to weep and to utter cries of lamentation.

When the sun-god passes through the fifth gate and enters the sixth division of the Ṭuat, he arrives at the kingdom of Osiris, the god and judge of the dead. Osiris, or Sar, as he is called in the text, is seated on a throne at the top of a flight of nine steps; on each step is a god, and these nine gods form the company of gods who were his divine attendants. A pair of scales rests on a mummied form, and in these the souls of the dead were weighed. Close by is an ape which is driving away a pig, symbol of Set, the god of evil and opponent of Osiris. The legends which refer to this scene and mention the attributes of Osiris, and record the words of Anubis, the ape, &c., are written in the so-called 'enigmatic' or 'secret' writing; renderings of these will be found in 'Records of the Past', vol. x, p. 114. An examination of the texts proves that in

the nineteenth dynasty at least, a knowledge of the 'Book of the Gates' was believed by the Egyptians to be essential for salvation; and it was thought that those who learned its words, and remembered the representations of the fiends and demons which its scenes contained, would have no difficulty in making their way from this world into the Sekhet-ḥetepu or Elysian Fields. The 'Book of the Gates' proves that the enemies of the sun-god were destroyed each day, and it seems that the doom of mortals was decided at midnight, when Osiris passed judgement on all those who were brought before him. For the righteous, lands were measured out by the god with the rope of Maāt, and the blessed lived thereon in peace to all eternity. The wicked were, on the other hand, condemned to annihilation; their souls and shades were destroyed in pits of burning fire, and their 'accursed bodies' were hacked in pieces by huge knives wielded by those who were ordered to carry out the sentences of punishment passed by Osiris. The great aim of every pious Egyptian was to obtain a seat in the boat of the sun-god, for only by this means was he certain to reach the kingdom of Osiris at all. To make sure of this it was necessary to lead a good life upon earth, and to protect the body, both living and dead, with amulets of every kind, whereon words of power were inscribed. Safeguarded by these things, the souls of the dead were supposed to make their way into Amentet, where they entered the boat of the sun-god; there they were allowed to remain, provided that their amulets, &c., were correct and were sufficiently powerful, until the kingdom of Osiris was reached. As they passed on their way they saw the righteous souls and beings of the various divisions of the Ṭuat on the right hand, and the wicked on the left; the worshippers of Osiris then left the boat of the sun-god, and, after an examination, or a 'weighing of words', the devotees of Rā, or the 'sun-god', reseated themselves and continued their journey with him through the rest of the night, and 'came forth by day' with him when he rose on this world the following morning.

On the bottom of the sarcophagus, inside, is a figure of the goddess Nut, to whose keeping the body of the dead king Seti I was committed. On each side of her are texts recording the names and titles of the king, and the speeches of the gods Seb and Nut. With these are versions of the seventy-second and eighty-ninth chapters of the 'Book of the Dead'.

Four or five of the groups of scenes which form the representations of the divisions of the Ṭuat appear to belong to a very ancient magical work which contained formulae and ceremonies for making the sun rise daily, and was probably in use among the pre-dynastic inhabitants of Egypt.

On the walls are several casts of Architectural Ornaments from the antique, numerous fragments of Sculpture, a cast of the Face of Mrs. Siddons, taken from the life, and a post-mortem mask of Parker the mutineer, the 'Rear-Admiral' of the Mutiny at the Nore in 1797, remarkable for its striking likeness to Oliver Cromwell. In the arched recesses are several Cinerary Urns of beautiful design.

Further *West* is

an ANTE-CHAMBER,

on the walls of which are some plaster spandrels and eagles, formerly forming portion of the decoration of Carlton House.

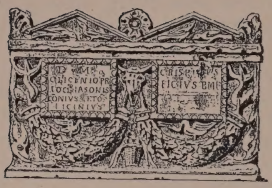
On a table at the side is a Model of the Cenotaph erected to the memory of the Rt. Hon. William Pitt, in the National Debt Redemption Offices in the Old Jewry, 1818–19, now taken down. The Bronze Statue of Pitt was executed by Sir Richard Westmacott, R.A. And next is

THE CORK-MODEL ROOM,

which contains, on the slab in the window, fragments of the lid of the Sarcophagus described in the preceding pages, pieced together.

On the *West* side is a colossal Bust of Jupiter in Bronze:

CINERARY URNS.



IN SEPULCHRAL CHAMBER.

IN MONK'S PARLOUR.

IN SEPULCHRAL CHAMBER.

UNDER DOME.

IN SEPULCHRAL CHAMBER.

IN MONK'S PARLOUR.

And on the *North* side,

A cast of a stone Chimney-piece, formerly in the room known as Queen Elizabeth's bedchamber in the Palace of Westminster, on the west side of the Great Hall, but now at Kensington Palace.

Bust in plaster of the Baron Cuvier, by P. Merhews, presented by Madame Cuvier to Sir Thomas Lawrence.

Cast in plaster of a Bust of John Philip Kemble, by John Flaxman, R.A.

On the Mahogany Stand in the centre of the room are large Models in cork of the remains of the three Temples at Paestum; beneath are Models of the three Doric Columns to a larger scale; and also Models of the Temple of Fortuna Virilis at Rome; the Temple of Vesta at Tivoli; the remains of an Etruscan Tomb at Albano, known as the monument of the Horatii and Curiatii; the three Columns of the Temple of Castor, and the remains of the Temple of Vespasian in the Roman Forum; and a smaller model of the Temple of Neptune at Paestum.

Returning to the *South* is a Chamber called

THE CATACOMBS,

containing three fine ancient marble Cinerary Urns.

Two antique marble Windows, turning on pivots and sculptured with masks, &c. in relief on both sides. Model of a Monument to Earl Howe to commemorate his great naval victory in 1794; designed by Thos. Banks, R.A.

Several marble Heads of antique Sculpture, fragments of Figures, Architectural Ornament, &c.

An antique marble Roman Altar, dedicated, apparently, to Hercules.

The angle of a marble Chest placed in a glass case; which contained the Four Canopic Vases in which were deposited the viscera of the embalmed person.

Two Egyptian Stelae of the XIIIth or XIVth dynasty, c. 2000 B.C., probably from Abydos.

In the YARD leading from this Chamber is a fine cast lead Cistern, dated 1765; a fragment of a battlemented Cornice, from the interior of St. Stephen's Chapel, Westminster; and two Obelisks, formerly used as Lamp Posts in Lincoln's Inn Fields.

Passing to the *East* is the

MODEL-ROOM,

in which are,

A collection of Models in wood of various Buildings, chiefly erected from the designs of Sir John Soane.

Cast of a Relief—The Apotheosis of Homer—from the antique in the British Museum.

Model in cork of Stonehenge, made at the close of the eighteenth century.

Cast of a Relief—Perseus and Andromeda—from the antique in the Capitoline Museum, Rome.

Medallion Portrait of Handel, attributed to Roubiliac.

Cast of a Relief—Endymion—from the antique in the Capitoline Museum, Rome.

The outer wooden case for a Mummy, formerly in the gallery formed by Charles, third Duke of Richmond, at Whitehall.

Model of an equestrian statue of George III, by Peter Turnerelli.

Various marble fragments of Sculpture, and Casts.

Further to the *East* is

THE FLAXMAN RECESS,

which contains a large number of works by John Flaxman, R.A.,

On the left are,

Model for his Statue of Sir Joshua Reynolds in St. Paul's Cathedral.

Model of a Figure representing Faith.

Model for the recumbent figure on the Monument of Penelope Boothby [d. 1791], the only child of Sir Brooke Boothby; in Ashbourne Church, Derbyshire; by Thos. Banks, R.A.

Model of a group representing Charity.

And on the right,

Two models in cork of ancient Sepulchral Chambers discovered in Capua; somewhat similar to the one in the Corridor on Ground Floor, previously described.

Bas-relief by T. Banks, R.A. The Angel opening the doors of St. Peter's prison; and the following works by Flaxman:—

Bas-relief—The Adoration of the Magi.

Model of a group representing Maternal Tenderness. (PLATE XXI.)

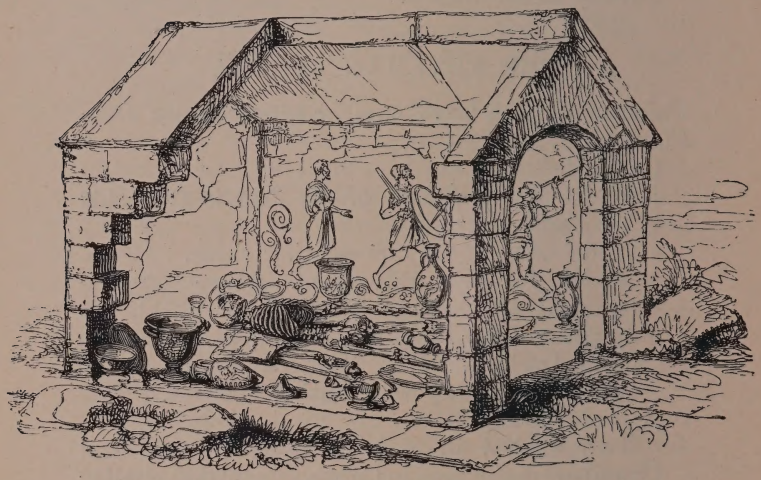
This group was executed life-size, and erected in Christ Church, Hampshire, to the memory of Lady Fitzharris.

Model for a Monument intended to be erected to the memory of the Right Hon. William Pitt.

Model for two statuettes of Cupid and Psyche, executed in marble for Mr. Samuel Rogers.

Model of the Monument erected to Lord Mansfield in Westminster Abbey, 1796.

Medallion head of Mrs. Flaxman.



ANCIENT TOMB.

Model for a Monument designed in memory of Captains Riou and Mosse, who fell in the attack on Copenhagen, April 2, 1801.

Model of a Figure of Resignation.

This forms part of a monument of the Baring family, in Micheldever Church, Hampshire.

Bas-relief—Joseph's Dream.

Mercury conveying Pandora to Epimetheus.

Bas-relief—Adam and Eve in Paradise.

Bas-relief—Satan flying from the Archangels Gabriel and Ithuriel.

This Recess is lit from the MONUMENT COURT, in which are various Architectural fragments of old buildings, and pieces of Sculpture. On a large circular pedestal of Marble is a small model in terra-cotta of the Farnese Hercules.

The STAIRCASE leads up again to the

GROUND FLOOR OF THE MUSEUM.

At the top of the Stairs is a Cast of the Hercules Hesperides, from the bronze Statuette in the British Museum. Found at Byblus, in Syria, in 1775.

GALLERY UNDER THE PUPILS' ROOM

(See D on Ground Floor Plan, Page 18).

Amongst the numerous marble fragments of Greek, Roman and Mediaeval Sculpture, and Architectural Ornaments, Busts, Plaster Casts, and Models, in this part of the Museum, the following may be noticed as the more generally interesting:

Arranged in the middle passage, on the right:

Cast of a Head (supposed of Diana), found amongst the remains of an ancient temple at Bath.

Cast of a model of the Figure (restored) called 'Ilissos', now in the British Museum, from the Western Pediment of the Parthenon.

Cast of the Head of a Faun.

Marble fragment of Roman Sculpture, portion of a Fountain. Behind it are reduced copies of two figures, 'Day' and 'Twilight', on the monuments of Giuliano and Lorenzo de' Medici in the Church of St. Lorenzo in Florence, by Michelangelo.

Fragment of Greek Sculpture, the side support of a Table.

Model for a Statuette of Sir Anthony Vandyck.

And behind these, on the *North* wall,

Antique Marble Mask, or 'Bocca della Verità'.

Cast of panel of Bernard Gilpin's Tomb in Houghton-le-Spring Church.

On the left are,

Model for a Monument to Robert Burns; by J. Flaxman, R.A.

Model of a Group—The intervention of Providence; by C. Rossi, R.A.

Small plaster Statuette of the Apollo Belvedere, modelled by Flaxman.

Model of Krishna, a Hindoo Deity, with one of his wives, both seated on a crocodile; presented by T. Banks, R.A.

A small copy of the Group of the Laocoon; behind it are casts of the heads of the Children to a larger scale.

The original group was found on the Esquiline, in 1506, and is now in the Vatican. School of Rhodes, second century B.C.

Model by Henry Webber—Hercules holding Cerberus.

Small Model—The Dying Patriot; by T. Banks, R.A. Terra-cotta figure of James II.

In the *South* passage are,

Cast of a model of the figure (restored) called 'Theseus', from the Eastern Pediment of the Parthenon, now in the British Museum.

Model for the Statue of William Pitt in the Town Hall at Glasgow, by J. Flaxman, R.A.

Bust of J. B. Kemble, modelled by J. Gibson.

Many pieces of Roman Tessellated Pavement, Mediaeval Tiles, &c.

Continuing *West*, there succeeds the

GALLERY UNDER THE DOME (Plate XXII).

East Side.

West Side.

East Side.

South Side.

North Side.

West Side.

On the balustrade round the opening are arranged various ancient marble Busts, and funereal and bacchanalian Vases. The Busts include one of

Livia, wife of the Emperor Augustus and mother of Tiberius; adjoining it, one of Augustus in his youth; and, opposite, one of Lucius Antonius, brother of Mark Antony.

Beneath these are—on the *North* side—a cast from a portion of a large antique frieze in the Medici Gardens in Rome; and beneath it a cast of a frieze of cinque-cento work.

On the *South* side, a cast from one of the large festoons of fruit and flowers between the pilasters under the portico of the Pantheon in Rome; and beneath it a cast of a panel of arabesque scroll work.

WEST SIDE, UNDER VASES.

On the *West* side the front of an antique Sarcophagus, representing the Rape of Proserpine.

In the centre on the *East* side, raised on an ornamental pedestal, is a marble Bust of the FOUNDER of the Museum; at the back of which is the following inscription:

JOHN SOANE, ESQ., R.A.
PRESENTED AS A TOKEN OF RESPECT,
FRANCIS CHANTREY, Sculptor, 1830.

Behind the Pedestal of this Bust is an engraved and inlaid marble slab, found in the Emperor Hadrian's Villa near Rome, representing a Genius

in a Car drawn by two Stags; it was formerly in the collection of Bishop North.

On each side of the pedestal is a small statue:—

On the right, Michelangelo Buonarroti.

On the left, Raffaello Sanzio.

These two small statues are cast from the original models by John Flaxman, R.A., executed for Samuel Rogers.

On the piers and spandrels of the arches, which support the Dome, are several fragments of ancient Sculpture in marble, architectural Ornaments in marble and terra-cotta, and casts in plaster of ancient Candelabra.

The four Heads on the projecting tablets on the crowns of the arches are casts in plaster from antique Statues.

The walls are likewise covered with fragments of sculptured marbles, and casts from ancient friezes, bas-reliefs, &c.

On the *East* are—

Antique marble Statue of the Ephesian Diana or Dea Multimamma, with the characteristic emblems, the head, hands, and feet being of black Marble; formerly in the Bessborough Collection.

Antique marble Statue of Æsculapius; from the Museum of Cardinal Polignac.

Busts in plaster of Homer, Virgil, and Sir Thomas Lawrence; and two Cinerary Urns.

On the *North* wall are—

Model of a Bas-relief by Flaxman—Mercury carrying Pandora to Epimetheus.

Cast of one of the Panels, by Ghiberti, of the bronze doors to the Baptistery of S. Giovanni, Florence; 'Giving the Law.'

Cast of an elaborately wrought Salver of

the Cinque-cento period, having a head in the centre with the inscription

CAROLUS I D G DUX.....

A Cornucopia in marble, from Hadrian's Villa at Tivoli.

On the *South* wall—Antique Relief in terra-cotta, found in the ruins of Hadrian's Villa near Rome.

On the *West* side stands a large cast in plaster of the Apollo Pythoktonos (the Apollo Belvedere), now in the Vatican. Formerly supposed to have been an early Greek statue, it is now considered to be a copy in Carara marble of the Augustan period of a bronze statue of the third or fourth century B.C. It was found near Grottaferrata in the fifteenth century.

The left hand and right fore-arm are restorations.

This cast from the original statue was taken for Richard, Earl of Burlington, about the year 1718, and placed by him in his celebrated villa at Chiswick.

Over the two bookcases on this side are Busts in plaster from the antique, of Matidia, niece of the Emperor Trajan, and Ariadne.

Over the bookcases behind the Statue are casts of a Bust of George Dance, R.A., by C. Rossi, R.A.; and of Dionysos, from the antique.

Behind the Statue is the

NEW PICTURE-ROOM;

which was re-united to the Museum, and adapted to its present purpose in 1892 from the design of the Curator, James W. Wild (died 1893).

In the centre of the room is an antique Sepulchral Vase of Egyptian Alabaster, and also a small marble

Statue, an antique copy of the Venus of Cnidos, by Praxiteles.

On the *West* side are—

Painting by Canaletto (Giovanni Antonio da Canale)—

A View on the Grand Canal at Venice (Plate XXIII).

This picture, 4ft. by 6ft. 7in., considered by many as the *chef-d'œuvre* of Canaletto, bought in 1807 from the collection of Alderman Beckford, at Fonthill, was originally in the Calonne collection.

Portrait of (Sir) John Soane, painted in the year 1779 at Rome, by Hunneman.

On the *North* side are—

Painting by J. M. W. Turner, R.A.—Admiral Tromp's Barge entering the Texel, after his victory over Blake in 1652. (Plate XXIV.)

This fine picture was exhibited in the Royal Academy in 1831.

Above it; Painting by Samuel Scott—View on the River Thames from below the Tower of London.

And, Painting by Henry Howard, R.A.—Lear with Cordelia dead in his arms. *King Lear*, Act v, Scene iii. Exhibited R.A., 1820.

On the left hand are,

Painting by Sir Chas. Eastlake, P.R.A.—Una delivering the Red Cross Knight from the Cave of Despair: from Spenser's *Fairy Queen*. Exhibited R.A., 1830.

Water-colour Drawing by J. M. W. Turner—The undercroft of the Monks' Dormitory, Kirkstall Abbey. Exhibited R.A., 1798.

The Vaulting of this building fell in during 1801.

This drawing was afterwards reproduced by Turner in his 'Liber Studiorum' series.

On the right hand are,

Painting by William Hilton, R.A.—Mark Antony reading Caesar's Will. Exhibited R.A., 1834.

This picture was a commission from Sir J. Soane.

Painting by Sir Augustus Callcott, R.A.—View on the Thames below Greenwich. Exhibited R.A., 1827.

On the *South* side are,

A large Painting by Callcott.—The Passage Point; a Classical composition exhibited R.A., 1830.

This picture was a commission from Sir J. Soane.

Painting by Francesco Zuccarelli, R.A.—A Landscape with figures; formerly in the Beckford collection.

On this and the *West* walls are also hung ten Drawings in body-colour by Charles L. Clérisseau, —Classical Compositions of Architectural Ruins.

Clérisseau was a French Artist, and Grand-Prix-de-Rome, who accompanied Robert Adam on his visit to Spalato, in 1757, for the purpose of making complete drawings of the Palace of Diocletian.

On the *East* side,

Painting on Copper; The Virgin, Saints, &c.—Sketch for an Altar-piece (Besançon Cathedral) by Fra Bartolommeo, painted 1511–12.

The upper portion, here absent, is preserved in the Royal Gallery at Stuttgart—Aug. Castan, La Physionomie primitive du retable de Fra Bartolommeo, &c., 8vo, 1889, p. 29.

Painting by John Jackson, R.A.(?)—Portrait of Nath. Marchant, R.A. Die sinker to the Mint.

Drawing in body colours by George Barret, R.A.—View in Mr. Lock's Park at Leatherhead. Exhibited R.A., 1777.

Painting by Jacob Ruysdael—A Landscape with stream.

Two small Drawings in Indian ink, also by him, formerly in the collection of Louis XVI.

Two Drawings by Paolo (Cagliari) Veronese.—SS. Matthew and Mark, formerly in the collection of Benj. West, P.R.A.

At the *South-west* angle of the Gallery under the Dome is a doorway leading into the

ANTE-ROOM TO THE BREAKFAST-ROOM.

This Room was enlarged in 1892, the scheme of decoration being carried out in the Arab style, from the design of Mr. Wild.

At the *East* and *West* ends of the first, or old, portion are two Casts from Medallion reliefs, executed by Thomas Banks, R.A., in the year 1801, in the Lothbury Court of the Bank of England, after those in the Arch of Constantine in Rome, representing 'Morning' and 'Evening'.

On the *West* wall is also a cast from an unfinished work by Michelangelo Buonarroti — The Virgin and Child, with St. John.

The original Marble is in the Diploma Gallery at the Royal Academy.

Under this is a carved wood Table of the early eighteenth century, on which is a Slab inlaid with various specimens of Marble. Beneath it is a portion of a Roman Pavement of marble Mosaic.

On the *North* side is a glazed bookcase, in which are specimens of various Dinner, Dessert, and Tea Services formerly used by Sir John Soane, some of the services being still nearly complete.

Above the Bookcase is a Model by Flaxman of a

small figure of a winged Victory, after an antique Statue in Rome.

On the wall is an antique marble Pilaster Capital, from the interior Attic of the Pantheon in Rome; also a cast of a Relief—The Graces gazing on Cupid, asleep.

On the walls of the extension of this room are the following drawings and paintings,

On the *East* side—Portraits:—

Sir John Soane, aged 43, by George Dance, R.A., 1795.

Mrs. Martha Soane, the mother of Sir J. Soane, aged 84, by J. Downman, A.R.A., 1798.

Sir John Soane, aged 21, by N. Dance, R.A.

Mrs. Elizabeth Soane and Sons, 1805, by A. Van Assen.

John Soane, the eldest son of Sir John Soane, aged 12 years, by J. Downman, A.R.A., 1798.

The following are by G. Dance, R.A.:—

Sir John Soane, R.A.

George Wyatt, uncle to Mrs. Soane.

George Soane, the younger son of Sir John Soane. Two portraits, one at the age of 6, dated 1793, and one at the age of 13.

George Barret, R.A., sketched by himself.

On the *North* side,

Two water-colour Drawings by Wm. Hamilton, R.A.—A Girl with Cows; and Children with Donkey.

Coloured Drawing of an ancient Fresco in the Aldobrandini Palace at Rome, representing the Roman Sponsalia.

Painting by Antoine Watteau—'Les Noces' (Plate XXV), an important specimen of his work, containing some fifty figures, with a fine landscape after the Venetian manner.

The bride and bridegroom are seated at a table, behind which is suspended a large piece of drapery. The notary is also seated at the table, drawing up the contract, whilst their friends are diverting themselves with dancing, &c. The figure in the left corner is said to be a portrait of the artist.

Drawing by F. Wheatley, R.A.—'The Milk-maid.'

On the *West* side are,

Drawing in water-colours by J. M. W. Turner, R.A.—The Valley of Aosta; St. Hugo denouncing the Shepherd of Cormayeur. Exhibited R.A., 1803.

Sketch of a dog by Rubens, formerly in the collection of Mr. Walsh Porter.

On the Bookcases and on the Shelf are numerous antique fragments of Marble Busts, many articles of Blue China, Statuettes, a Prisoner or Captive in Capo di Monte China, and a Casket said to have been presented by King Philip of Spain to Queen Mary of England.

This ANTE-ROOM leads into the

BREAKFAST-ROOM (PLATE XXVI).

This small and charming apartment is one of the most interesting in the house, and it bears the impress everywhere of the owner's originality of design. The ceiling takes the form of a flat Dome, springing from four segmental arches, supported on pilasters, and is decorated with incised Greek ornament and a number of small convex mirrors. In the centre is a small octagonal Lantern Light, the sides of which are filled with Painted Glass, and at the *North* and *South* ends of the room are skylights, cleverly arranged so as to throw a

vertical light on the pictures on the upper part of the walls. The sides of the room, where not occupied by windows and doors—of which there are six, all filled with silvered glass—are lined with bookcases.

The black marble Chimney-piece is of studied severity, standing on it are three small Busts in terra-cotta by Flaxman, of William Hayley, the Poet, John Flaxman, senr., and Henry Howard, R.A., and on the front are sketch models for three Reliefs, also designed by him.

At the *North* end of the room is a large Drawing of the Monumental Tomb erected by Sir John Soane, as previously mentioned, in the year 1815, to the memory of Elizabeth his wife, in the old burial-ground of the Parish of St. Giles-in-the-Fields, at St. Pancras.

On the bookcase beneath is a plaster Bust of Hermes, between two Greek Vases. On each side are Engravings by Angelo Campanella (hand coloured), restorations of some wall paintings discovered in 1777 in the ruins of a Villa of the period of Antoninus Pius, in the grounds of the Villa Negroni in Rome, and there are six similar engravings in other parts of the room.

In the centre window on the *East* side are five panels of Flemish painted glass; and on the Jambs a small medallion Head of Inigo Jones, carved in ivory; a drawing by R. Westall, R.A., of a scene from 'Macbeth'; and two engraved Portraits.

Under the window is a Glass Case containing choice Illuminated MSS. of the thirteenth and fifteenth centuries, including a Latin Bible, thirteenth century, written in a minute hand, and ornamented with delicately executed initials; a Book of Hours, Prayers, &c., late fifteenth

century, with an unusually large number of finely executed miniatures by Flemish Artists; and another with miniatures of Italian art, fifteenth century, on the covers of which are two nielli, the clasps having the legends 'Dominus tecum' and 'Ave grazia plena'.

In the *Cabinets* on the right and left hand are two elaborately finished Drawings of ancient Ceilings; that on the left from the Emperor Hadrian's Villa at Tivoli; that on the right from the Baths of Livia, in the Imperial Palace in Rome; also an engraved Portrait of David Garrick in the character of Wolsey, published by R. E. Pine in 1779; and a lithographic print of Giovanni Belzoni, the discoverer of a variety of Egyptian Antiquities, including the Sarcophagus in the Basement of this Museum.

In the centre, on the *South* side of the room, is a Picture by Henry Howard, R.A.—The Contention of Oberon and Titania for the Indian boy:

> OBERON.—Give me that boy, and I will go with thee.
> TITANIA.—Not for thy fairy Kingdom. Fairies, away!
> We shall chide downright if I longer stay.
> *Midsummer Night's Dream*, act ii. sc. 1.

At the sides of this Picture are two views of a Design, made in 1794 by Sir John Soane, for the interior of the principal entrance to a proposed new House of Lords; and another is that of the Entrance Vestibule to the Bank of England, from Princes Street, built in 1804.

Beneath the Picture is the original Model, in terra-cotta, of the Relief in the Chapel at Blenheim Palace, by M. Rysbrack, representing the Surrender of the French Field-Marshal Tallard to the Duke of Marlborough after the Battle of Blenheim; and a richly mounted Pistol, taken by Peter the Great

from the Bey, Commander of the Turkish Army, at Azof, 1696, and presented by Alexander I, Emperor of Russia, to the Emperor Napoleon at the Treaty of Tilsit in 1807.

To the left of it is—Portrait of Napoleon Bonaparte in his 28th year, painted at Verona by Francesco Goma, a Venetian artist, in the year 1797; an exceedingly early and interesting portrait, probably the earliest. On the right of it is—Miniature Portrait of the Emperor Napoleon, painted at Elba in 1814, by Isabey.

Under these Portraits are two Medallion Reliefs in plaster—Madonna and Child, after Donatello; and another from a Greek bronze Relief, c. 400 B.C., found in Paramythia in 1792, and now in the British Museum.

This subject is by some antiquaries supposed to be the visit of Aphrodite to Anchises on Mount Ida, from Homer's Hymn; others believe it to be the Apotheosis of Paris and Helen.

In this room are also several engraved Portraits; three Engravings by F. Bartolozzi, R.A., after designs by G. B. Cipriani, R.A.—Maternal Love; Maternal Solicitude; and Filial Affection; a small and delicately coloured Drawing on vellum of the Three Graces, after Raffaelle; and a small painting by James Ward, R.A.—Fanny, a favourite Dog.

The door in the *South-East* angle leads into the DINING ROOM and LIBRARY again, and thence to the

STAIRCASE.

An unusual feature in the STAIRCASE and HALL is the fact that the party wall between the Museum and No. 12 is not at right angles to the front wall, the house being six feet wider at the

back than at the front: this however has been so cleverly masked, that it is not generally noticed, and doubtless the problem involved was one which attracted the ingenious mind of the owner.

Over the door leading into the LIBRARY is a Relief representing Autumn; and over the door leading into the HALL another—Trajan going to the Chase, modelled after that on the Arch of Constantine in Rome.

In the Niche at the foot of the Stairs is a small Model, by John Flaxman, R.A., of the Archangel Michael overcoming Satan.

From it he executed a large group in marble for the Earl of Egremont at Petworth.

Ascending, and passing on the left a large Picture by J. Durno, painted for Alderman Boydell—A Scene from the 'Merry Wives of Windsor', act iv, scene 2, representing Falstaff in disguise led out by Mrs. Page, the

SHAKESPEARE RECESS (E)

is reached, in which is a cast of the Bust of Shakespeare, from the Monument in the Church at Stratford-on-Avon; and a Painting by Henry Howard, R.A.—The Vision of Shakespeare.

The Window of Painted Glass is a copy executed by Mr. Collins of one of the compartments of the celebrated window designed by Sir Joshua Reynolds, P.R.A., and presented by him to New College, Oxford, about the year 1777—the subject is Charity.

On the STAIRS is a small bow window, containing fourteen panels of old Painted Glass, under which is a group—Cupid and Psyche, a cast from

the antique. Beyond this window is a Bust in marble of Sir William Chambers, R.A., Architect of Somerset House, on the Pedestal of which is the following Inscription:—

'I herewith transmit you the Bust of the late Sir W. Chambers, so much prized by the Gentlemen of this Department. Their very high esteem for him induced them to obtain the skilful services of Mr. Westmacott as the Sculptor; and he, sharing their veneration for the deceased, exerted himself, as the Bust abundantly testifies.'—*Extract from a letter received from J. W. Hiort, Esq., of His Majesty's Office of Works, December* 12, 1832.

In the doorway (now closed) leading into the North Drawing-Room, is another Cast of the Venus de' Medici; and over it is a Bust by G. Garrard, A.R.A., of Richard Brinsley Sheridan, born 1751, died 1816.

Over the doorway leading into the South Drawing-Room is a Cast from a Relief by H. Webber, the Judgment of Midas, to which composition the Gold Medal of the Royal Academy was adjudged in the year 1776.

SOUTH DRAWING-ROOM (Plate XXVII).

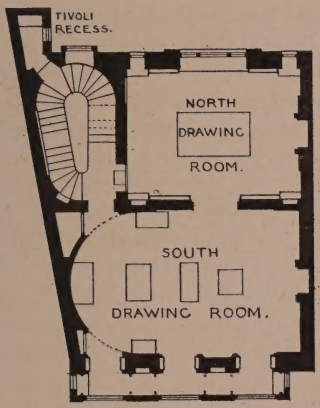
The decorative treatment of this and the adjoining Room is exceedingly simple, the more noticeable features being the unusual designs of the ceilings; the solid, and beautifully figured mahogany doors inlaid with ebony; and the recessed window space, originally an open Loggia, but afterwards enclosed in order to obtain increased room. From these windows views are obtained of the Gardens of Lincoln's Inn Fields, the largest enclosed square in London; of the buildings of Lincoln's Inn on the *East* side; and of Lindsey House, built by Inigo Jones, and Newcastle House, built by Wynne, on the *West* side.

The principal drawings, paintings, &c., arranged on the walls are,

On the *North* side—

Drawing in body-colours by C. Clérisseau—the Temple of Augustus, at Pola, in Istria. There are eight other drawings by this Artist in the room, mostly Classical Compositions.

Eight Etchings after John Mortimer, of various characters in Shakespeare's Plays, viz.—The



PLAN OF FIRST FLOOR.

Poet, Bardolph, Falstaff, Beatrice, Cassandra, Richard II, York, and Edgar; the Drawing over the centre of the folding-doors is a portrait of the Artist.

Drawing by Miss Denman of one of the Reliefs by Flaxman in front of Covent Garden Theatre (an earlier building), representing the modern Drama.

Chalk drawing by R. Cosway, R.A., a reduced copy of the fresco of the Aurora, painted by

Guido Reni on the ceiling of the Casino Rospigliosi, Rome.

Drawing in crayons, by M. A. Ricciolini, after a fresco in the Vatican, by Raffaello Sanzio, painted about the year 1514; the subject, Attila, King of the Huns, stopped in his advance to the Attack of Rome by St. Leo, aided by the miraculous interposition of St. Peter and St. Paul.

Two drawings by J. Webber, R.A.—Scenes from Sterne's 'Sentimental Journey'.

Four glazed frames, containing nineteen small Paintings in body-colours on silk, by Labelle, consisting of Landscapes, Shipping, and Architectural Compositions.

Six drawings in Indian Ink of Architectural Compositions, by Robert Adam.

Engraving of the Illuminations and Transparency on the South Front of the Bank of England, in commemoration of the recovery of George III, in 1789. Designed by W. Hamilton, R.A., and P. W. Tomkins.

Engraved portrait of James Stuart, F.R.S., F.S.A., Architect (generally known as 'Athenian Stuart').

Caricature, by G. Dance, R.A.

Drawing by Frank Howard—The Trial of Queen Katherine, Shakespeare's 'Henry VIII', act ii, scene 4.

Drawing by John Webber, R.A., 1778—View in Nootka Sound, with H.M.S. *Resolution*, Capt. Cook.

On the *East* side,

Two Paintings by W. Owen, R.A.—

Portrait of Sir John Soane, painted in the year 1803; and Portraits of Mr. John Soane, and Mr. George Soane, sons of Sir John Soane, painted

in 1804. Under each of these are two drawings by Clérisseau.

Painting by Sir Francis Bourgeois, R.A.—A Hen defending her Chickens. Over the large looking-glass.

On the Chimney-piece is a fine Chinese 'Famille Verte' plate of the Kang-he period (1661-1722); two plates of Italian Majolica ware, c. 1540; and a pair of Vases of polished basalt ware.

On the *South* side,

Lithograph after a drawing by Sir Thos. Lawrence, 1814—Portrait of H.R.H. the Prince Regent.

Ground Floor Plan of the Bank of England, as it existed in the year 1831.

Design by Sir John Soane for a new House of Lords, made in the year 1796.

Drawing in crayons by Michael Angelo Ricciolini, from a fresco in the Vatican Palace painted by Raffaello Sanzio about the year 1508: subject—Theology, or the Dispute on the Sacrament.

Three engraved Portraits:—

James Wyatt, R.A., Architect.

George Nugent Grenville Temple, Marquis of Buckingham.

John Yenn, R.A., Architect.

At the *West* end of the room, which is semi-circular in form in order to mask the oblique direction of the party-wall before mentioned, are,

Drawing by C. Clérisseau—Sepulchral Chamber, 1773.

Drawing by G. P. Pannini—View of the Interior of the Pauline Chapel in the Vatican Palace in Rome during the Exposure of the Sacrament (called the Quarant Hora).

Drawing in water-colour of a Landscape, by Geo. Barret, R.A.

Eight Drawings of Heads by John Mortimer.

Engraved Portrait of John Mortimer, R.A., 1782, by himself.

Sketch in chalk by John Flaxman, R.A.—Portrait of Mrs. Soane.

Engraved Portrait of Sir John Soane, by C. Turner, A.R.A., after the picture by Sir Thos. Lawrence, P.R.A.

Two engraved Diplomas of the Royal Academy, the one dated November, 1795, constituting John Soane, Esq., an Associate of the Royal Academy; the other dated April 8, 1802, constituting him a Royal Academician.

Aquatint Engraving by W. Ward, from a painting by W. Hogarth—Garrick in the Green Room, with portraits of various eminent actors and actresses of the day, &c.

Address to Sir John Soane from the Architects of England, on the presentation to him of the Gold Medal, March 24, 1835.

On the Cabinet of drawers at the end of the room is a Chiming Clock by Vulliamy; a fine blue and white Delft gourd-shaped Vase; a pair of richly painted Old Japan porcelain Beaker Vases, circa 1750; a pair of large painted earthenware Vases with covers, probably of English manufacture though of Oriental design; and a pair of cream-coloured ware Vases, probably Leeds.

In the *North-East* angle of the room are a richly-carved and gilded Ivory Table and four Ivory Chairs, of Indian workmanship, said to have been formerly in the palace of Tippoo Sahib (died 1799), at Seringapatam.

On tables round the room are seven glazed Cases

containing various Egyptian, Roman, and other Bronzes, &c.

On a small stand between the windows is an Academy Study by E. H. Baily, R.A., representing 'Adam outstretched on the cold ground', as described by Milton in 'Paradise Lost', Book x.

The glazed case in front of the centre window contains eighty-six Intaglios, mostly antique Gems forming portion of the Capece Latro Collection, the remaining portion being in cases in the North Drawing-room. There is a catalogue in the tablet on the left side.

In the glazed Cases in the middle of the room are exhibited Illuminated MSS., early printed Books, &c.; amongst the MSS. are an original MS. of the Gierusalemme Liberata, by Torquato Tasso (begun 1560 and completed 1570); the second volume of a French translation of Josephus (the first volume is in the Bibliothèque Nationale at Paris); this fine manuscript belongs to the latter part of the fifteenth century, and probably formed part of a series of historical books and romances executed in the Low Countries for Edward IV, whose arms are found in the border of one of the Illuminations. The MS. was purchased at Lord Berwick's sale in 1827 for 140 guineas. Two sketch-books of Sir Joshua Reynolds, and a MS. entitled The Second Epistle, by Margaret Lucas, Duchess of Newcastle.

Philosopher and poet: she was the second wife of Duke William. Born about 1624, she published Philosophical Fancies, 1653; Nature's Picture (miscellanies), 1656; Plays, 1662; and died 1673.

Amongst the Printed Books, are Fr. Christophoro Landino's Comento sopra Dante, with sixteen of the woodcuts after drawings by Botticelli, 1481.

The first three folio editions of Shakespeare's plays, 1623, 1632, 1664.

The copy of the First Folio is an absolutely complete one; it was at one time in the possession of John Kemble, and afterwards in that of James Boswell, the younger, who was responsible for its being 'inlaid'. It was purchased by Sir John Soane at Boswell's sale, in 1825, for 100 guineas. The Third Folio is almost as rare as the First, as the greater part of the edition was destroyed in the Great Fire of London in 1666.

Lettres sur les Ouvrages, &c., de J.-J. Rousseau, 8vo, 1788, having inserted in it a careful portrait in Indian ink, and an autograph letter of the author; Stultifera Navis, by Sebas. Brant, with woodcuts, block printing, 1488; Ortus Sanitatis, 1517; Boetius, De Philosophico Consolatu, 1501.

Over the Bookcases on the *South* side are several Models of Statues by J. Flaxman, R.A., viz.:—

First Sketch for a Statue of Sir Joshua Reynolds.

Ditto of J. P. Kemble in the character of Cato.

Ditto of the Right Honourable William Pitt.

Ditto of the Right Honourable Warren Hastings.

Ditto of the Marquis of Hastings.

Cast of a figure of a King, probably Henry VII.

At each end of the Window Recess the lights have panels of Painted Glass—early nineteenth century—of Saints: below which are two cases containing a series of 140 Medals struck in France during the Consulate, and the reign of the Emperor Napoleon the First.

These medals were selected by the Baron Denon for the Empress Josephine.

In the two niches are casts of Antique Candelabra from the Vatican Museum; and opposite to them are two Architectural Drawings:

Sectional View of a Cenotaph, erected in the year 1819 to the memory of the Right Honourable William Pitt, adjoining the National Debt and Life Annuities Office, Old Jewry, from the Design of Sir John Soane.

The Statue, which is of bronze, was the work of Sir Richard Westmacott, R.A.

A somewhat fanciful View of part of the Museum, drawn by J. Gandy, A.R.A., in 1813.

Above are plaster casts of Busts:—

John Flaxman, R.A.

Inigo Jones, Architect.

Sir Christopher Wren, Architect.

Head of (supposed) Emperor Marcus Aurelius.

On the table in the window are:—

A Greek Tazza, $12\frac{1}{4}$ inches diameter, on the bowl of which is painted, 'Bacchus descending to a naked youth.'

A painted black basalt Vase of Wedgwood ware.

A Glass Cup on which is painted in Sepia an achievement of arms, and a curious Latin legend, which has been rendered into English thus:—

'He who takes care that he may not be deceived takes care with difficulty, and when he takes care, and is thought to have taken care, the taker care is often himself taken.'

In the upright glazed case between the fireplace and window are exhibited early editions and other works of interest, which are changed from time to time.

On the folding-doors forming the communication

with the *North* Drawing-Room are hung two Drawings, both by C. H. Tatham, Architect:—

The celebrated Mosaic Pavement found in Otricoli in 1780, now in the Sala Rotunda of the Vatican; and another, A Ceiling in the Villa Borghese, designed by Mario Asprucci, Architect, 1706.

Also two embroidered and painted Fire Screens.

NORTH DRAWING-ROOM.

The principal Paintings, Drawings, &c., arranged round the walls of this Room, commencing on the *East* side, next the window, are—

View of the Ante-room to the Sculpture Gallery of Sir Francis Chantrey, R.A., by Sir J. Soane, 1831.

Drawing by Sir P. P. Rubens—Design for an Emblematical Frame for a Portrait of King Charles I.

Drawing by Isaac Van Ostade—A Village Scene.

Three Drawings by E. H. Corbould—View of Greenwich Hill; Dragoons passing a Ford; Saving a Drowning Child, from 'The Adopted Child'.

Drawing in Pencil by Sir John Soane—Fragments of an antique Frieze.

Two Chinese Shaving Dishes.

Two Paintings by W. Daniell, R.A.—Scenes in the East Indies.

Painting by George Jones, R.A.—The Royal Procession at the Opening of the New London Bridge, August 1, 1831 (under it is a key to the portraits).

Two sketches by the same artist, made in Westminster Abbey at the Coronation of King William IV and Queen Adelaide, on September 8, 1831.

Two Drawings, Compositions, by G. P. Pannini.

Design by Sir J. Soane for the interior of the Mausoleum containing the Sarcophagi of Mr. and Mrs. Noel Desenfans, and Sir Francis Bourgeois, adjoining the Dulwich Gallery; erected 1812.

Drawing by Paolo Cagliari (Paolo Veronese), from a picture by Jacopo Robusti (Il Tintoretto), in the Church of S. Rocco in Venice.

Three small Drawings by T. Stothard, R.A.

On the *South* side are:—

View of a Design for a British Senate House, by Sir J. Soane, when a Student in Rome, 1779, with Plan opposite.

View from the South-East of a design for new Houses of Parliament and Courts of Judicature, made by Sir J. Soane in 1796, with Ground Plan under.

View from the South-East of a Design for a new House of Lords, made in 1794, in obedience to an order of a Committee of that House, with Plan under.

On the inside of the folding leaves are,

Left hand—Group of Churches designed in the year 1825 to illustrate different styles of Architecture.

Design for the Portico of a Royal Palace

Design for the Board of Trade and Privy Council Offices, Whitehall, erected in 1825; and for suggested further extensions.

Design for a Triumphal Bridge, for which the Gold Medal of the Royal Academy was awarded to John Soane in 1776.

Right hand—Design for completing the North front of Westminster Palace by erecting buildings on both flanks of the Hall to harmonize with its style of Architecture.

Plan, Elevation, and View of the Picture Gallery, Mausoleum, &c., erected at Dulwich in 1812–13.

View of the interior of the new Masonic Hall, Great Queen Street, erected in 1828. (An evening effect, drawn after the completion of the building.)

Bird's-eye view of the Bank of England, represented as a Ruin.

This drawing was probably prepared for the purpose of making a comparison between the appearance of Sir John Soane's work in a ruined state and that of the ruins of Ancient Rome.

On the *West* side are—

Drawing by Thomas Sandby, F. Wheatley, and J. Mortimer—View in Privy Gardens, Whitehall, taken about the year 1782, with part of the East front of the Banqueting House.

Two Drawings in body-colour by C. L. Clérisseau—Classical compositions.

Two Drawings in Indian ink, by R. Cosway, R.A.—Mars reposing in the lap of Venus; and Andromache and Astyanax.

Painting by Francis Danby, A.R.A.—Moonlight Scene from 'The Merchant of Venice'; Lorenzo and Jessica.

'How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep into our ears.'

Exhibited R.A. 1826.

Painting by George Jones, R.A.—The Smoking-Room at Chelsea Hospital. 1834.

Coloured Sketch of a Design for a Transparency for the Bank of England, April 24, 1789, by Robert Smirke, R.A.

Water-colour by B. Oakley, 1792—Ship in a Storm.

On the *North* side, and in the Window recesses are,

Engraving by J. Thomson, after J. Flaxman, R.A.—Satan overcome by the Archangel Michael.

Interior View, Court of King's Bench at Westminster, as completed in the year 1826, from the Designs of Sir John Soane.

Design for a Sepulchral Chapel, 1827, proposed to have been erected in St. James's Park in memory of the Duke of York.

View of Cumberland Gate, Hyde Park, erected in 1801.

Interior view of the Court of Chancery at Westminster, as executed from the designs of Sir J. Soane, in the year 1823.

Interior View of Design for Sepulchral Chapel, above mentioned.

Caricature—Three figures, 'Dress of the Ladies for the next year.' Drawn *circa* 1782.

Engraving by F. Bartolozzi after G. B. Cipriani of a Ticket for a Ball at the Mansion House on April 17, 1775.

On the inside of the folding leaves are,

Four Designs for approaches to a new House of Lords proposed to have been erected in 1794.

Views of the Scala Regia, and Royal Gallery in the Palace of Westminster, erected 1822-4.

Two measured drawings of the Temple of Vesta at Tivoli, made by Sir J. Soane when a student in Rome.

In the Windows are specimens of Painted and

Enamelled Glass, dating from the sixteenth to eighteenth centuries; chiefly illustrating Biblical subjects.

In the middle window Recess, the two glazed Cases contain a collection of ancient and modern Cameos, Intaglios, &c., formerly in the collection of M. Capece Latro, Archbishop of Tarentum. (Plate XXVIII.)

Description of Cameos in Plate XXVIII:—

1. Onyx. A Roman soldier before a statue of a female.
2. Onyx. A Bacchante.
3. Onyx. Achilles mourning the death of Patroclus.
4. Onyx. Two dancing Nymphs.
5. Onyx-Calcedony. Head of Medusa.
6. Pietra di Bagno. A Bacchante (cinquecento).
7. Sardonyx. A Faun surprising a Nymph.
8. Nicolo. A Warrior in a chariot with two horses.
9. Sardonyx with Breccia. Heads of Drusus and Antonia (temp. Augustus).
10. Carnelian with Breccia. Silenus and other figures.
11. Onyx. An unknown head (Greek).

Between these cases is a Chronometer, made as a companion to that one for which T. Mudge in 1793 received the Parliamentary reward of £5,000.

In the side windows are placed three small glazed cases—

The two cases in the left window contain various Medals; miniatures of Sir John Soane, Mrs. Soane, and of Madame Storace, the Lyric Actress, who died August 24, 1817; a gilt Lord Chamberlain's Key, probably of the date of William III, and a Silver Calendar Watch, formerly belonging to Sir Christopher Wren. (Plate XXIX.)

The watch is a fine piece of workmanship, by Langley Bradley (born 1670), the maker of the clock of St. Paul's Cathedral, which did good service from 1708 to 1892. The pillars of the inner case are pierced to form the monogram of Queen Anne, surmounted by a crown; and the watch was

probably a presentation by the Queen to the Architect of St. Paul's.

The case in the right window contains impressions in gold, silver, and bronze of the Medal struck by the Architects of England in honour of Sir John Soane, and presented to him, with an Address, on March 24, 1835; also some other silver and bronze Medals; and an enamelled Device set with Jewels, said to represent King Charles I defending his rights; it was found among the royal baggage after the Battle of Naseby. (Plate XXX.)

Bought in 1833 from the Executor of Mrs. Barnes, of Redland Hall, near Bristol.

On the large Stand in the middle of the room is a Model in cork of part of the ancient city of Pompeii, showing excavations round the Tragic and Comic Theatres, the Soldiers' quarters, and the Temple and Curia of Isis, as they appeared in the year 1820.

Above it are arranged twenty highly-finished Models in plaster of Paris, of ancient Greek and Roman Buildings, restored by M. Fouquet of Paris, viz:—

At Rome—The Pantheon, Temple of Antoninus and Faustina, Temple of Fortuna Virilis.

At Palmyra—The Portico or Exchange, three Sepulchral Monuments.

At Athens—The Propylaea, The Parthenon, or Temple of Minerva, The Tower of the Winds, The Arch of Hadrian, The Choragic Monument of Lysicrates, The Temples of Minerva Polias, and the shrines of Erechtheus and Pandrosus, generally known as the Erechtheum, and the Temple on the Ilyssus, near Athens.

At Pola—The Temple of Augustus.

At Mylassa—the Monument.

At Tivoli—The Circular Peripteral Temple of Vesta.

At Baalbec—The Temple of Venus.

At Paestum—The Great Temple.

At Halicarnassus—The Tomb of Mausolus.

On the right of fireplace is a stand, on which is a Model in cork of the Arch of Constantine at Rome; and below it a Model of an Obelisk erected in the Market Place, Reading, by Edward Simeon in 1804, from the design of Sir John Soane.

Returning to the STAIRCASE, and ascending towards the second floor, are the following Engravings, &c.

Engraving—View of the Castle of S. Angelo at Rome, by Piranesi.

Coloured Engraving of the Transparency in front of the Bank of England, forming part of the Illuminations on the occasion of the thanksgiving for the recovery of King George III, 1789. W. Hamilton, R.A., pinxt., P. W. Tomkins, sculpt.

Bust in plaster of William Pitt, by J. Flaxman.

Water-colour Sketch of a view in Venice.

Coloured Wood-engraving by J. B. Jackson, after Titian—The Descent of the Holy Ghost.

In the *Centre*, higher up, is a painting by Henry Howard, R.A.—Comus listening to the Incantations of Circe.

'I have oft heard
My mother Circe, with the Sirens three,
Amidst the flow'ry-kirtled Naiades,
Culling their potent herbs and baleful drugs;
Who, as they sung, would take the prison'd soul
And lap it in Elysium; Scylla wept
And chid her barking waves into attention,
And fell Charybdis murmur'd soft applause.'

The five characters from Shakespeare above the picture are Etchings after J. Mortimer.

Engraved Portraits—Samuel Thornton, one of the original Trustees of this Museum; Sir Thomas Lawrence, P.R.A.; Samuel Bosanquet; and John Flaxman, R.A., all engraved by C. Turner, A.R.A.

Medallion Portraits of Mr. and Mrs. Flaxman, by the former.

And higher up are several Engravings after pictures by various artists, mostly Mezzotints by John Dean.

TIVOLI RECESS.

On the *West* side near the floor is a cast of a Bas-relief of a Grecian Feast, arranged and modelled from the antique by J. Flaxman, R.A., whilst pursuing his studies in Italy.

Over it is a plaster cast of an alto-relievo modelled by T. Banks, R.A., whilst pursuing his studies in Italy between the years 1772 and 1779—The Grief of Achilles for the death of Patroclus, and Thetis, hearing his lamentation, rising from the sea to comfort him.

Above is a terra-cotta model by T. Banks, R.A., of one of his most celebrated works, Caractacus before Claudius.

The historical circumstances connected with this subject are given in Hume's History of England, chap. i. p. 9, and in the Annals of Tacitus, lib. xii.

Over this model is a Relief in terra-cotta, from the Borghese Vase, modelled at Rome by J. Flaxman in 1788.

On the artist's return to England it was worked in marble for Mr. Knight, of Portland Place.

On the *North* side facing the entrance is—

A plaster cast of a piece of the Entablature of the circular Temple at Tivoli.

Higher on the STAIRCASE is a small recessed window, containing specimens of old painted Glass, and a carefully finished model in a glass case of the State Paper Office, now destroyed.

On the jambs of the window is a Medallion relief of a Cupid Bacchus, crowned with a chaplet of Ivy, and bound with the Sacred Fillet: copied from an antique Gem, by Maria Denman, sister-in-law of J. Flaxman.

Also a very charming Medallion Portrait (full face) in high relief of Flaxman at the age of twenty-four, executed by himself.

The original Terra-cotta is in the Victoria and Albert Museum.

The Upright Clock in the recess is by Wm. Threlkeld, London, *b.* 1690. The case is inlaid with fine English Marquetry.

The MUSEUM stops at the BARRIER across the Stairs, the upper portion of the House being PRIVATE.

DRAWINGS AND BOOKS.

There are in Cases and Drawers in the Museum some thousands of Architectural and Topographical Drawings and Engravings, and about 8,000 Volumes of Architectural, Antiquarian, Classical, and General Literature. Complete Catalogues of these are kept in the Library, which can be referred to, and the Drawings and Books themselves consulted, on application to the Curator.

Amongst the Drawings are Designs by the following British Architects.

Thorpe, John. Temp. Elizabeth and James I.

A volume of Plans, and Elevations of Houses and other Buildings.

Wren, Sir Christopher. 1632–1723.

A volume of designs for Hampton Court Palace, including a series of designs for carved Chimney Pieces, probably drawn by Grinling Gibbons, and some drawings for Greenwich Hospital, and other Buildings.

Hawksmoor, Nicholas. 1666–1736.

Designs for Greenwich Hospital, &c.

Kent, William. 1684–1748.

Drawings for Additions to Westminster Palace—Queen Caroline's Library in St. James's Park. The Royal Mews, Charing Cross, &c.

Chambers, Sir William, R.A. 1726–96.

Designs for Somerset House, and other buildings.

Dance, George; the Elder. 1700–68.

Complete drawings for the Mansion House with details of Internal work, and some drawings of St. Botolph, Aldgate; St. Matthew's, Bethnal Green; Corn Exchange, Mark Lane; &c.

Dance, George, the younger, R.A. 1740–1825.

Drawings for Newgate Prison, The Giltspur Street Compter, St. Luke's Hospital, and several Houses, &c.

Adam, Robert. 1728–92. See Plate XXXII.

Adam, James. 1730–94.

52 Large folio volumes of designs for Houses and Public Buildings; Internal Decoration, Ceilings, Chimney Pieces, Furniture, Plate, &c.; about 8,000 drawings and sketches.*

Soane, Sir John, R.A. 1753–1837.

Drawings for the Bank of England; Law Courts at Westminster; Various Additions to the old Palace of Westminster; Board of Trade and Privy Council Offices; Whitehall; Dulwich Gallery; Chelsea Hospital Infirmary, &c.; Holy Trinity Church, Marylebone; St. Peter's Church, Walworth; St. John's Church, Bethnal Green; and numerous Houses, &c.

DRAWINGS OF ROMAN, AND ITALIAN RENAISSANCE BUILDINGS.

Coner, Andreas.

A volume of early sixteenth century drawings;—plans, elevations, and details of Roman, and a few Italian Renaissance buildings.

Vasari, Giorgio. 1512–74.

A volume of Designs.

Fontana, Carlo. 1634–1714.

Measured drawings of the Colosseum.

Montani, G. B.

Three volumes of drawings of Ancient Buildings, and Designs.

Dodwell, Edward. 1767–1832, and
Vespignani, Virginio.

Three volumes of drawings of Pelasgic Remains in Greece and Italy, and of various Roman Buildings in Italy and France.

* There is a separate Catalogue of all the Adam drawings in the Library.

Amongst the many Books of various classes of Literature in the Library may be mentioned:

Annual Register. 69 vols. 8vo, 1758–1824.
Beeverel, J. Les Délices de la Grande Bretagne et de l'Irlande. 8 vols. 12mo, 1707.
Blake, W. Illustrations (coloured) to E. Young's—Night Thoughts. fol., 1797.
—— Illustrations to R. Blair's—The Grave. 4to, 1808.
Boydell, J. Illustrated edition of Shakespeare's Plays, with proof impressions. 9 vols. fol., 1802.
Bryan, M. Dictionary of Painters and Engravers: enlarged with extra illustrations to 25 vols. 4to, 1816.
Burton, R. The Anatomy of Melancholy. First edition. 8vo, 1621.
Cipriani, G. B. Volume of Prints of his Drawings, engraved by R. Earlom. fol., 1798.
Colonna, F. Poliphili Hypnerotomachia. fol., 1545.
Defoe, D. 49 volumes of his Works; mostly First Editions. 12mo.
Dibdin, T. F. The Bibliographical Decameron. 3 vols. 8vo, 1817.
—— Tour in France and Germany. 3 vols. 8vo, 1821.
Evelyn, J. Diary and Memoirs; extra illustrated. 5 vols. 4to, 1819.
Florence Gallery. 12 vols. fol., 1731–66.
Galerie de Florence et du Palais Pitti. 4 vols. fol., 1789.
Gentleman's Magazine. 134 vols. 8vo, 1731–1829.
Gillray, J. Caricatures. 2 vols. fol., 1830.
Hogarth, W. A Folio volume of his Engravings. 1733–64.
Ireland, S. Hogarth Illustrated. 3 vols. 8vo, 1792.
Macklin, T. The Bible, illustrated. 6 vols. fol., 1800.
Marlborough Gems. Drawn by Cipriani and engraved by Bartolozzi. 2 vols. fol., 1780–91.
Milton, J. Paradise Lost. First edition. 8vo, 1667,
Ottley, W. G. History of Engraving. 2 vols. fol., 1816.
Ovid. Les Métamorphoses. Illustrated. 2 vols. fol., 1732.
Picard, B. Cérémonies et coutumes religieuses. 11 vols. fol.. 1723.
Prynne, W. Histrio-Mastix: and the retraction by him of the book. 8vo, 1633–49.
Pyne, W. H. Royal Residences of England. 3 vols. fol., 1819.
Royal Academy Catalogues. A complete series from the commencement.

Stow, J. A Survey of London. First edition. Black letter. sm. 4to, 1598.
Strutt, J. Manners, customs, sports, &c. of the people of England. 10 vols. 4to, 1774–1810.
Strutt, J. G. Sylva Britannica. fol., 1826.
Visconti, G. Il Museo Clementino. 6 vols. fol., 1782–92.
Watteau, A. Suite des études d'après nature. fol.
Wood, J. G. The principal Rivers of Wales, illustrated. 2 vols. 4to, 1813.

Works on Architecture and Archaeology.

Adam, R. and J. Works in Architecture. 3 vols. fol., 1778–1822.
Adam, R. Ruins of the Palace of Diocletian at Spalato. fol., 1778.
Blondel, J. F. Architecture françoise. 4 vols. fol., 1752.
Britton, J. Various works on the Architectural Antiquities of Great Britain. 16 vols. 4to, 1807–30.
Campbell, C. Vitruvius Britannicus. 5 vols. fol. 1767–71.
Cresy, E., and Taylor, G. L. The Architectural Antiquities of Rome. 2 vols. fol., 1821.
Daniell, T. and W. Antiquities of India. 7 vols. fol., 1789–1801.
Denon, V. D. Description de l'Égypte. 24 vols. fol., 1809–22.
Du Cerceau, Androuet. Des plus excellents bastiments de France. 2 vols. fol., 1607.
Dugdale, W. History of St. Paul's Cathedral. fol., 1658.
Gibbs, J. The Designs of. fol., 1728.
Hollar, W. Engraving of views of buildings in London. sm. fol., 1647.
Inwood, H. W. The Erechtheion at Athens. fol., 1827.
Jones, Inigo. The Designs of; by W. Kent. 2 vols. fol., 1727.
Kent, W. Some Designs of. fol., 1744.
Loggan, D. Oxonia illustrata. fol., 1675.
—— Cantabrigia illustrata. fol. 1688.
Lysons, D. The environs of London. 4 vols. 4to, 1792.
Malton, T. Picturesque tour through London and Westminster. 4to, 1792.
Marot, D. Œuvres du, Architecte de Guillaume III. 4to, 1712.
Neale, J. P. Westminster Abbey. 2 vols. fol., 1823.

Palladio, A. I quattro libri dell' architettura. fol. 1570.
Pennant, T. History of London, (The Fauntleroy Pennant). An extra-illustrated copy, containing engraved portraits, and views, and water-colour drawings by Nash, Shepherd, Whichelo, &c. 6 vols. fol., 1805.
Piranesi, G. B. A complete set of his Architectural and Antiquarian works. fol., 1750–85.
Savorelli, V. Loggie di Raffaelle nel Vaticano. fol., 1772.
Soane, Sir J. MS. copy of his Lectures at the Royal Academy, illustrated with 600 coloured drawings reduced from the large Lecture diagrams. 9 vols. fol.
Stone, N. MS. notebooks relating to the various Monuments, &c. sculptured by him.
Stuart, J., and Revett, N. Antiquities of Athens. 5 vols. fol., 1765–1830.
Vitruvius. I dieci libri dell' architettura. fol., 1556.
Wilkins, W. The Antiquities of Magna Graecia. fol., 1807.
Wood, R. The ruins of Palmyra. fol., 1753.
—— The ruins of Baalbec. fol., 1757.

LIST OF THE ARTISTS

TO WHOM REFERENCE IS MADE HEREIN.

NAME	BORN	DIED	PAGE
Adam, Robert	1728	1792	72, 88, 90
Adam, James	*c.* 1730	1794	88, 90
Baily, Edward H., R.A.	1788	1867	75
Banks, Thomas, R.A.	1735	1805	28, 51, 53 (2), 56, 63, 85
Barret, George, R.A.	1728	1784	62, 64, 73
Barry, James, R.A.	1741	1806	38
Bartolommeo, Fra	1475	1517	62
Bartolozzi, Francesco, R.A.	1727	1815	68, 81
Beechey, Sir William, R.A.	1753	1839	36
Belzoni, Giov. Batt.	1778	1823	44
Bibiena (Francesco Galli da)	1659	1739	37
Bird, Edward, R.A.	1772	1819	37
Bourgeois, Sir P. Francis, R.A.	1756	1811	40, 73
Buonarroti, Michelangelo	1475	1564	25, 55, 63
Burch, Edward, R.A.	*c.* 1750	1814	27
Cagliari (Paolo Veronese)	1528	1588	63, 79
Callcott, Sir Aug. W., R.A.	1779	1844	62
Campanella, Angelo	*c.* 1748	*c.* 1815	66
Canaletto (Antonio da Canale)	1697	1768	27, 35, 61
Canova, Antonio	1757	1822	43
Chambers, Sir William, R.A.	1726	1796	70, 87
Chantrey, Sir Francis L., R.A.	1781	1842	44, 57
Chippendale, Thomas,	*fl.* 1760	——	23
Cipriani, Giovanni B., R.A.	1727	1785	68, 81, 89
Clérisseau, Chas. Louis	1721	1820	62, 71, 73 (2), 80
Clovio, Giulio	1498	1578	24
Coner, Andreas,	——	1527	88
Corbould, Edw. H.	1815	——	78
Cosway, Richard, R.A.	1740	1821	71, 80
Cosway, Mrs. Maria C. L.	1759	1838	36

NAME	BORN	DIED	PAGE
Danby, Francis, A.R.A.	1793	1861	80
Dance, George (the elder)	1700	1768	87
Dance, George, R.A.	1740	1825	41, 64, 72, 88
Dance, Nath., R.A.	1734	1811	64
Daniell, William, R.A.	1769	1837	78
Dean, John	*c.* 1750	1798	85
Deering, J. P. Gandy, R.A.	1780	1850	38
Denman, Miss Maria	——	1861	71, 86
Dodwell, Edward	1767	1832	88
Donatello	1386	1466	68
Downman, John, A.R.A.	1750	1824	64 (2)
Durno, James	*c.* 1750	1795	69
Eastlake, Sir C. L., P.R.A.	1793	1865	61
Fabris, Pietro	*fl.c.* 1770	——	38
Flaxman, John, R.A.	1755	1826	20, 23, 25, 27, 38, 41, 43, 44, 51, 53, 54 (9), 55, 56 (2), 59, 63, 66, 69, 76, 84, 85
Fontana, Carlo	1634	1714	88
Fouquet, L.	——	——	83
Fuseli, Henry, R.A.	1741	1825	36
Gandy, Joseph M., A.R.A.	1771	1843	40, 47
Garrard, George, A.R.A.	1760	1826	70
Gibbons, Grinling	1648	1721	87
Gibson, John, R.A.	1790	1866	56
Giovanni di Bologna	1524	1608	25
Giulio Clovio	1498	1578	24
Goma, Francesco	*fl.* 1797	——	68
Gott, Joseph	1785	1860	27
Hamilton, William, R.A.	1751	1801	36, 64, 72, 84,
Hawksmoor, Nicholas	1666	1736	87
Hilton, William, R.A.	1786	1839	62
Hodges, William, R.A.	1744	1797	36
Hogarth, William	1697	1764	27, 30, 33, 74, 89
Hollar, Wenceslaus	1607	1677	90, 91
Howard, Frank	1805	1866	72

NAME	BORN	DIED	PAGE
Howard, Henry, R.A.	1769	1847	20, 22, 61, 67, 69, 84
Hunneman, Christopher W.	*c.* 1730	1793	61
Isabey, Jean-Baptiste	1767	1855	68
Jackson, John Baptist	1701	1780 ?	84 (2)
Jackson, John, R.A.	1778	1831	36, 38, 62
Jones, George, R.A.	1786	1869	78, 79, 80
Kent, William	1685	1748	87
Lawrence, Sir Thomas, P.R.A.	1769	1830	22, 73, 85
Labelle	——	*c.* 1830	72
Marchant, Nathaniel, R.A.	1739	1816	27, 62
Mayer, Luigi	*fl.* 1776	——	37
Merhews, P.	——	——	51
Montani, G. B.	*fl.* 1680	——	88
Moore, J. Marchmont	——	——	38
Mortimer, John Hamilton, R.A.	1739	1779	25, 71, 73, 80, 85
Nash, Frederick	1782	1856	91
Oakley, B.	*fl.* 1792	——	81
Ostade, Isack van	1621	1649	78
Owen, W., R.A.	1769	1825	72
Pannini, Giovanni P.	1695	1769	73, 79
Piranesi, Francesco	1756	1810	36
Piranesi, Giovan. Battista	1720	1778	36, 37, 40, 84, 91
Pope, Mrs. C. M.	*c.* 1776	1838	38
Raffaello Sanzio	1483	1520	72, 73
Reynolds, Sir Joshua, P.R.A.	1723	1792	23, 53, 69, 75
Ricciolinus, M. A.	1654	1715	72, 73
Richardson, Charles J.	1806	1871	40
Rossi, Charles, R.A.	1762	1839	56, 60
Roubiliac, Louis F.	1695	1762	52
Rubens, Sir Peter Paul	1577	1640	65, 78
Ruysdael, Jacob van	1628	1682	63 (2)
Rysbrack, Jan Michiel	1693	1770	67

NAME	BORN	DIED	PAGE
Sandby, Thomas, R.A.	*c* 1721	1798	80
Scott, Samuel	*c.* 1710	1772	61
Shepherd, George	*fl.* 1800	–1830	91
Sheraton, Thomas	1751	1806	21
Sievier, Robert W.	1794	1865	18
Smirke, Robert, R.A.	1751	1845	81
Soane, Sir John	1753	1837	
Stothard, Thomas, R.A.	1755	1834	79
Tassie, James	1735	1799	20, 26
Tatham, Charles Heathcote	1771	1842	78
Thomson, James	1789	1850	81
Thornhill, Sir James	1676	1734	36
Thorpe, John	*fl.* 1600	——	87
Tomkins, Peltro W.	1759	1840	72, 84
Turner, C., A.R.A.	1774	1857	73, 85
Turner, J. M. W., R.A.	1775	1851	61 (2), 65
Turnerelli, Peter	1774	1839	43, 53
Van Assen, Antonio B.	——*fl.*	1793	64
Vasari, Giorgio	1512	1574	88
Vasi, Giuseppe	1710	1782	37
Veronese (Paolo Cagliari)	1528	1588	63, 79
Ward, James, R.A.	1769	1859	68
Ward, William, A.E.	1766	1826	74
Watteau Antoine	1684	1721	64, 90
Webber, Henry	*before* 1776	*aft* 1779	56, 70
Webber, John, R.A.	1752	1793	72 (3)
Westall, Richard, R.A.	1765	1836	36, 65
Westmacott, Sir Richard, R.A.	1775	1856	40, 70
Wheatley, Francis, R.A.	1747	1801	65, 80
Whichelo, C. J. M.	——	1805	91
Wolcot, Dr. John (Peter Pindar)	1738	1819	38
Wood, John	1801	1870	38
Wren, Sir Christopher	1632	1723	87
Zuccarelli, Francesco, R.A.	1702	1788	62
Zucchi, Antonio, A.R.A.	1726	1795	37

SIR JOHN'S MUSEUM, EXTERIOR VIEW.—*See p.* 16.

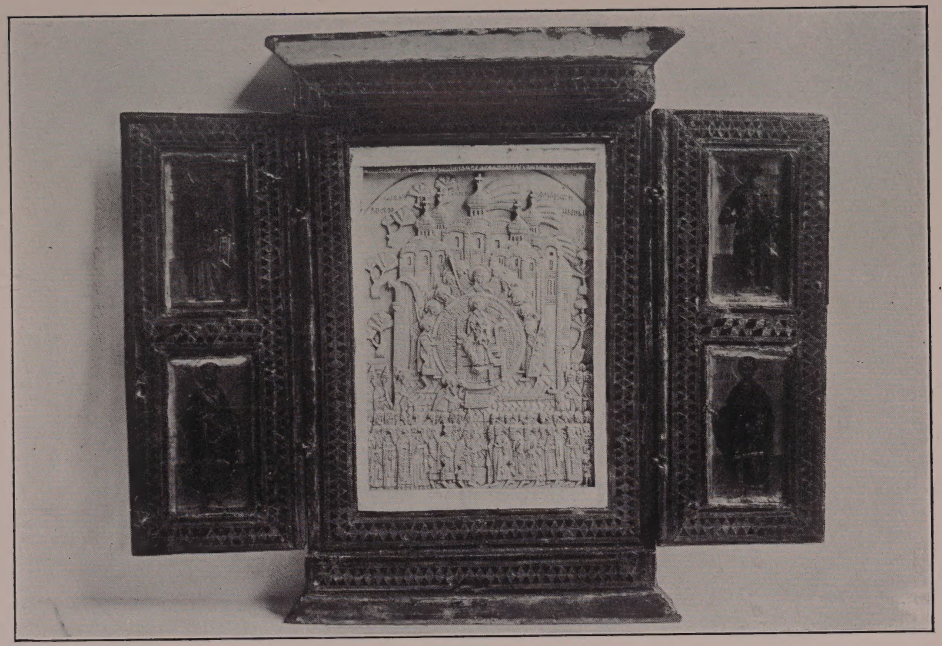
Plate II

VIEW OF LIBRARY.—*See p.* 19.

SHERATON AND CHIPPENDALE CHAIRS.—*See pp.* 21 *and* 23.

From a photograph by Messrs. W. A. Mansell and Co.

GREEK VASE (THE CAWDOR VASE). — *See p.* 23.



RUSSO-GREEK TRIPTYCH. IVORY AND WOOD.—*See p.* 26.

VIEW OF THE HOGARTH ROOM.—*See p.* 29.

From a photograph by Messrs. W. A. Mansell and Co.

THE RAKE'S PROGRESS.—1. THE HEIR. BY W. HOGARTH.—*See p.* 31.

THE RAKE'S PROGRESS.—2. THE LEVÉE. BY W. HOGARTH.—*See p.* 31.

THE RAKE'S PROGRESS.—3. THE ORGY. BY W. HOGARTH.—*See p.* 31.

THE RAKE'S PROGRESS.—4. THE ARREST. BY W. HOGARTH.—*See p.* 31.

THE RAKE'S PROGRESS.—5. THE MARRIAGE. BY W. HOGARTH.—*See p.* 32.

THE RAKE'S PROGRESS.—6. THE GAMING HOUSE. BY W. HOGARTH.—*See p.* 32.

THE RAKE'S PROGRESS.—7. THE PRISON. BY W. HOGARTH.—*See p.* 32.

THE RAKE'S PROGRESS.— 8. THE MADHOUSE. BY W. HOGARTH.—*See p.* 32.

THE ELECTION.—1. AN ELECTION ENTERTAINMENT. BY W. HOGARTH.—*See p.* 33.

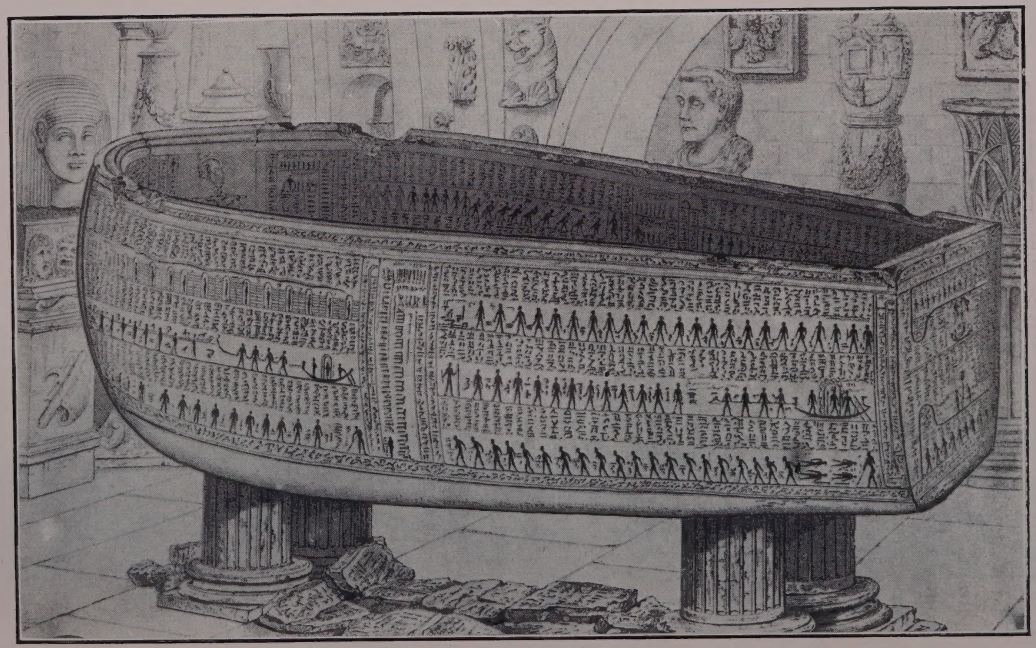
THE ELECTION.—2. CANVASSING FOR VOTES. BY W. HOGARTH.—*See p.* 34.

THE ELECTION.—3. THE POLLING. BY W. HOGARTH.—*See p.* 34.

THE ELECTION.—4. CHAIRING THE MEMBERS. BY W. HOGARTH.—*See p.* 35.

FLEMISH WOOD-CARVING, THE CRUCIFIXION.—*See p.* 42.

Plate XX

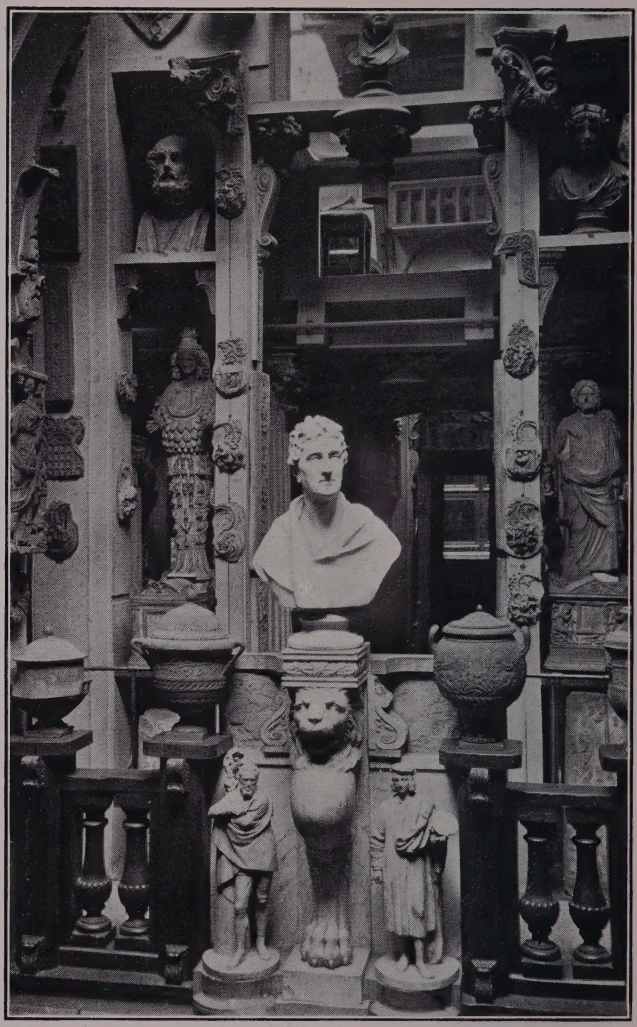


THE SETI SARCOPHAGUS.—*See p.* 44.

MATERNAL TENDERNESS. A MODEL BY J. FLAXMAN, R.A.

See p. 53.

From a photograph by Messrs. W. A. Mansell and Co.



VIEW OF THE INTERIOR OF THE MUSEUM.—*See p. 57.*

A VIEW OF THE GRAND CANAL, VENICE. BY CANALETTO.—*See p.* 61.

From a photograph by the Art Reproduction Co.

TROMP'S BARGE ENTERING THE TEXEL. BY J. M. W. TURNER, R.A.—*See p.* 61.

From a photograph by the Art Reproduction Co.

LES NOCES. BY A. WATTEAU.—*See p.* 64.

From a photograph by Messrs. Dickinsons.

VIEW OF THE BREAKFAST-ROOM.—*See p. 65.*

From a photograph by Messrs. W. A. Mansell and Co.

VIEW OF THE DRAWING-ROOMS.—*See p. 70.*

Plate XXVIII

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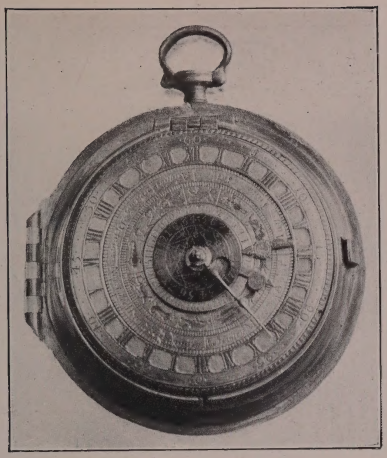
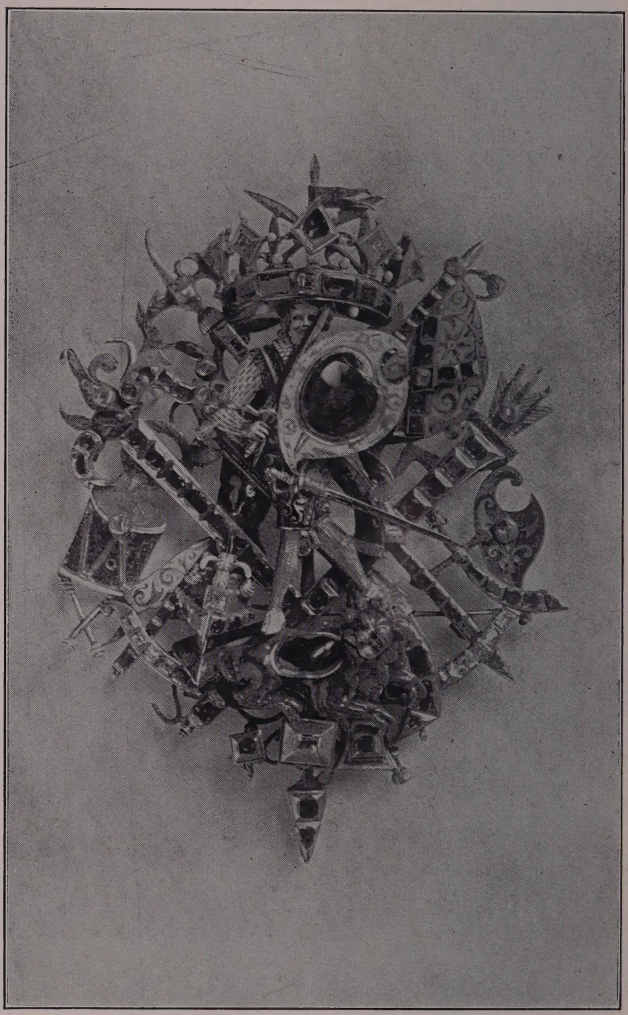
ANTIQUE GEMS.—*See p.* 82.



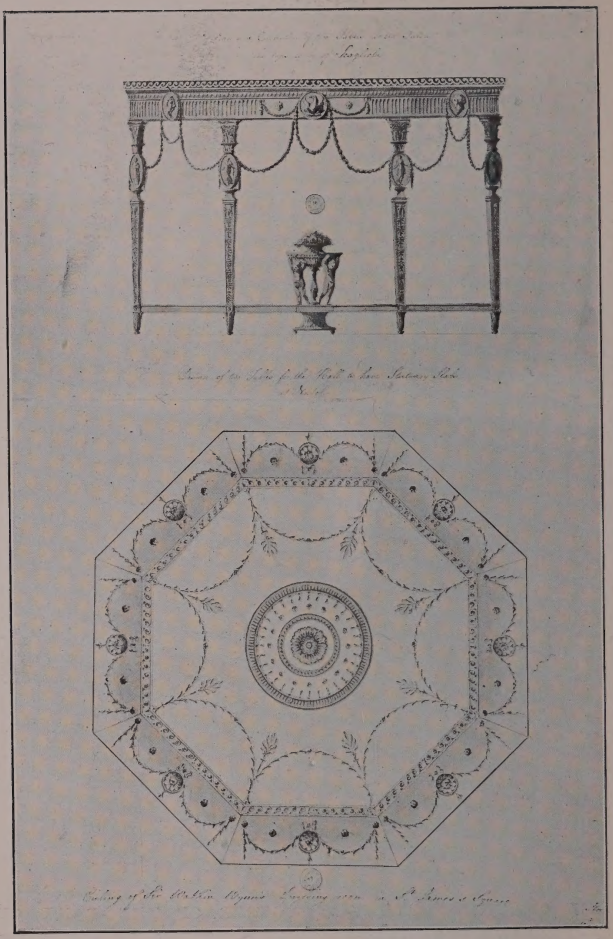
SIR CHRISTOPHER WREN'S WATCH.—*See p.* 82.



JEWELLED DEVICE FORMERLY BELONGING TO CHARLES I.

See p. 83.

VIEW OF THE NORTH-WEST CORNER OF THE BANK OF ENGLAND, ERECTED FROM THE DESIGN OF SIR JOHN SOANE IN 1808.



DESIGNS FOR A CEILING AND TABLE. BY ROBERT ADAM.

See p. 88.

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